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THE BEST OF BASS

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THE BEST OF BASS *Complete*

von Adam Kadmon

Übersetzt von Roland Schneider

Einsteiger als auch Fortgeschrittene, seid willkommen bei „The Best of Bass – Complete". Auf den folgenden Seiten soll der mystische Schleier, der die Musiktheorie umgibt, gelüftet werden. In diesem Buch soll die Theorie mit Hilfe von kurzen und verständlichen Schaubildern so einfach wie möglich erklärt werden. Dem fortgeschrittenen Bassisten, der sich bereits mit Musiktheorie befaßt hat, bietet das Buch eine Fülle von Tonleitern, damit er mit Leichtigkeit in neue Bereiche der Musik vordringen kann. Dem fortgeschrittenen Anfänger, der weiß, wie man Akkorde spielt, sich aber noch nie mit deren Aufbau befaßt hat, wird das Buch helfen, das Puzzle der Musiktheorie richtig zusammenzusetzen. Das Buch, das besonders für fortgeschrittene Anfänger und Fortgeschrittene geeignet ist, bietet auch dem Anfänger eine hervorragende Grundlage.

Das Buch zeigt Ihnen genau, wo jede Tonleiter in jeder beliebigen Tonart auf dem Griffbrett zu finden ist. Es ist eine professionelle Bezugsquelle zur Erweiterung Ihrer musikalischen Bibliothek und zur Verbesserung Ihres Spielens, die Sie über viele Jahre hinweg benützen können.

Das Buch ist all den Baß-Pionieren gewidmet, die die Musik in noch nie erreichte Welten führen werden.

gri-moire (Reime mit Gitarre) – Buch der Zauberformeln: Handbuch des Zauberers

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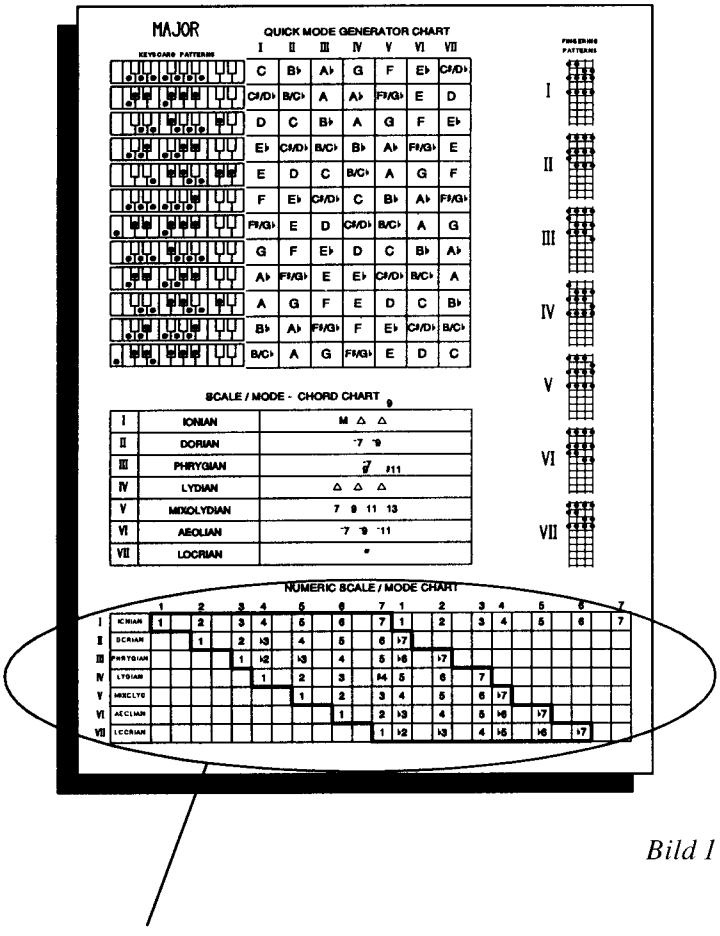
WIE MAN DAS BUCH ANWENDET

Das Buch ist in Abschnitte gemäß den Tonleiter-Gruppen aufgeteilt. Die Gruppen bestehen aus 7-Ton-, 5-Ton-, 6-Ton- und 8-Ton-Tonleitern. Jede Tonleiter-Gruppe ist dann in verschiedene Tonleitern unterteilt. Die 7-Ton-Gruppe hat zum Beispiel 14 Tonleitern, usw. Jede einzelne Tonleiter in jeder Tonleiter-Gruppe wird mit einer Titelseite (Titel Page) und den darauffolgenden Aufgliederungsseiten (Breakdown Pages) besprochen. Diese beschreiben den Gebrauch der einzelnen Tonleitern in allen 12 Tonarten. Jede Titel-Seite enthält verschiedene Tabellen (Charts). Diese Tabellen sind Ihre Werkzeuge beim Untersuchen der Abstammung der Modi, der Akkordkombinierbarkeit (compatibility), der Klavierfingersätze (für Schüler, die mit Sequenzer und Midi-Ausrüstung arbeiten), der Zusammensetzung der Modi (Modal Generation Charts) und der Baß-Fingersätze. Die Baß-Fingersätze sind dann für die gesamte Grifftabelle in allen 12 Tonarten aufgegliedert.

TITELSEITE



AUFGLIEDERUNGSSEITE

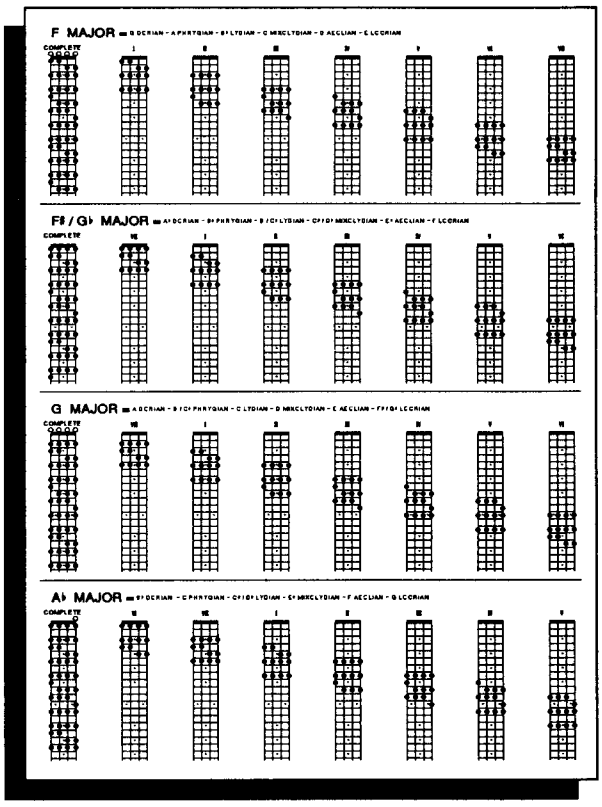


Bild 1

NUMERISCHE TONLEITERN / MODI-TABELLE (Numeric Scale/Mode Chart)

Bevor wir mit den Tonleitern beginnen, werden wir Ihnen die einzelnen Abschnitte der Titelseite erklären. Der erste Abschnitt ist die numerische Tonleiter/Modi-Tabelle am Ende der Seite (Bild 1).

DIE BAUSTEINE DER MUSIK

Musik ist Klang. Stellen Sie sich vor, daß Musik aus einer Reihe von 12 gleichen Bausteinen besteht (Bild 2). Der Abstand von jedem Baustein zum nächsten ist ein Halbtonschritt.

1	2	3	4	5	6	7	8	9	10	11	12

Bild 2

1		2		3	4		5		6		7

Bild 3

Sieben dieser zwölf Töne oder Bausteine haben eine besondere Bedeutung (Bild 3). Wenn wir das Schaubild betrachten, so sehen wir nur 7 Zahlen, obwohl es 12 Töne oder Bausteine gibt. Die leeren Bausteine sind für die Töne mit ♭-Vorzeichen (erniedrigt/flat) und #-Vorzeichen (erhöht/sharp) bestimmt. Der Abstand von Baustein 1 zum ersten leeren Baustein ist also ein Halbtonschritt. Die numerierten Bausteine stellen die Töne der Dur-Tonleiter dar.

Die verschiedenen Halbton-Kombinationen werden Intervalle genannt. Ein Intervall ist, kurz gesagt, der Abstand zwischen 2 Tönen. Die Namen der Intervalle sind in zwei Gruppen aufgeteilt: die der Großen (Majors)/Kleinen (Minors) und die der Reinen (Perfects), Verminderten (Diminished) oder Übermäßigen (Augmented). Die Großen/Kleinen (Major/Minors) sind 2, 3, 6 und 7 (Sekunde, Terz, Sexte und Septime): die der Reinen/Verminderten/Übermäßigen (Perfects/Diminished/Augmented) sind 1, 4, 5 und 8 (Prim, Quarte, Quinte und Oktave). 1 ist ein Gleichklang (Unison), wenn zwei Instrumente die gleiche Note spielen. Die 8 ist die Oktave. Wenn man die Intervalle mit Kreuz- oder ♭-Vorzeichen verändert (alteriert), dann werden aus großen Intervallen kleine (oder umgekehrt) und aus reinen Intervallen verminderte oder übermäßige (Bild 4).

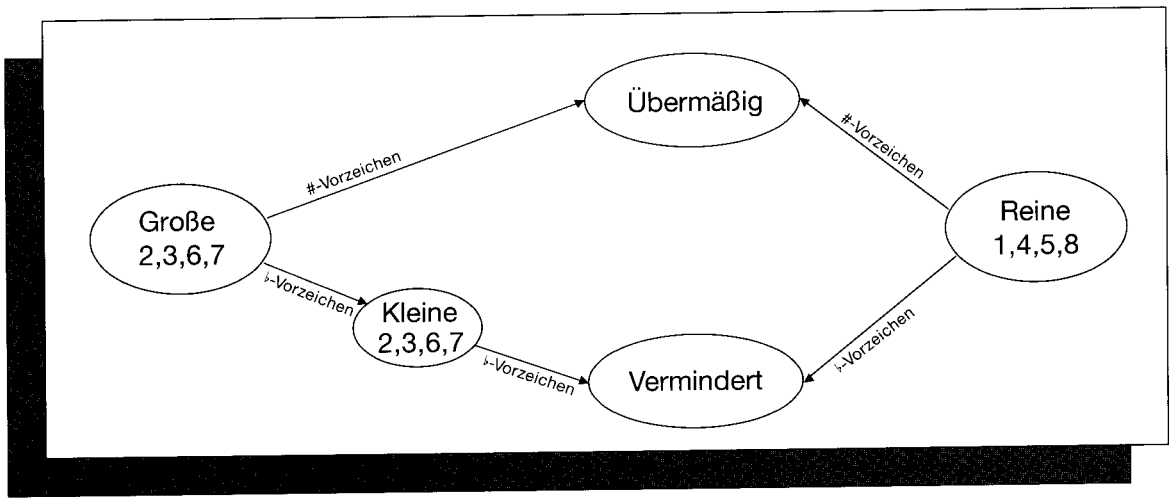


Bild 4

Man bekommt ein kleines Intervall, indem man ein großes erniedrigt, ein vermindertes, indem man ein kleines oder ein reines erniedrigt, und ein erweitertes Intervall, indem man ein großes oder ein reines erhöht. Die ganze Gruppe der großen und kleinen, reinen, übermäßigen und verminderten Intervalle werden diatonische Intervalle genannt.

Wir wollen nun mit Hilfe einer einfachen Methode sehen, wie man die Intervallabstände durch Zählen der Bausteine lernen kann. Die Dur-Tonleiter setzt sich aus 12 Bausteinen zusammen. Ein Intervall besteht folglich aus einer bestimmten Anzahl von Bausteinen. Wir werden dies zuerst mit einer großen Sekunde demonstrieren. Der Abstand zwischen Prim und Sekunde beträgt 3 Bausteine (große Sekunde – Bild 5). Der Abstand zwischen Sekunde und Terz der Tonleiter beträgt ebenfalls 3 Bausteine und ist auch eine große Sekunde (Bild 6).

1		2		3	4		5		6		7
1		2									

Bild 5

1		2		3	4		5		6		7
	1		2								

Bild 6

Bild 7 ist eine Darstellung aller möglichen Intervalle und deren Gliederung in Bausteinformat. Die Tabelle zeigt Ihnen auch, aus wieviel Ganz- und Halbtonschritten jedes Intervall besteht.

1	1 Block = Gleichklang	0 Schritte
1 ♭2	2 Blöcke = kleine Sekunde	1 Halbtonschritt
1 2	3 Blöcke = große Sekunde	1 Ganztonschritt
1 ♭3	4 Blöcke = kleine Terz	1½-Tonschritte
1 3	5 Blöcke = große Terz	2 Ganztonschritte
1 4	6 Blöcke = reine Quart	2½-Tonschritte
1 ♭5	7 Blöcke = verminderte Quinte	3 Ganztonschritte
1 5	8 Blöcke = reine Quinte	3½-Tonschritte
1 ♭6	9 Blöcke = kleine Sexte	4 Ganztonschritte
1 6	10 Blöcke = große Sexte	4½-Tonschritte
1 ♭7	11 Blöcke = kleine Septime	5 Ganztonschritte
1 7	12 Blöcke = große Septime	5½-Tonschritte

Bild 7

Schauen wir uns jetzt die einzelnen Bestandteile der Dur-Tonleiter in ihrer Bausteingliederung an (Bild 8).

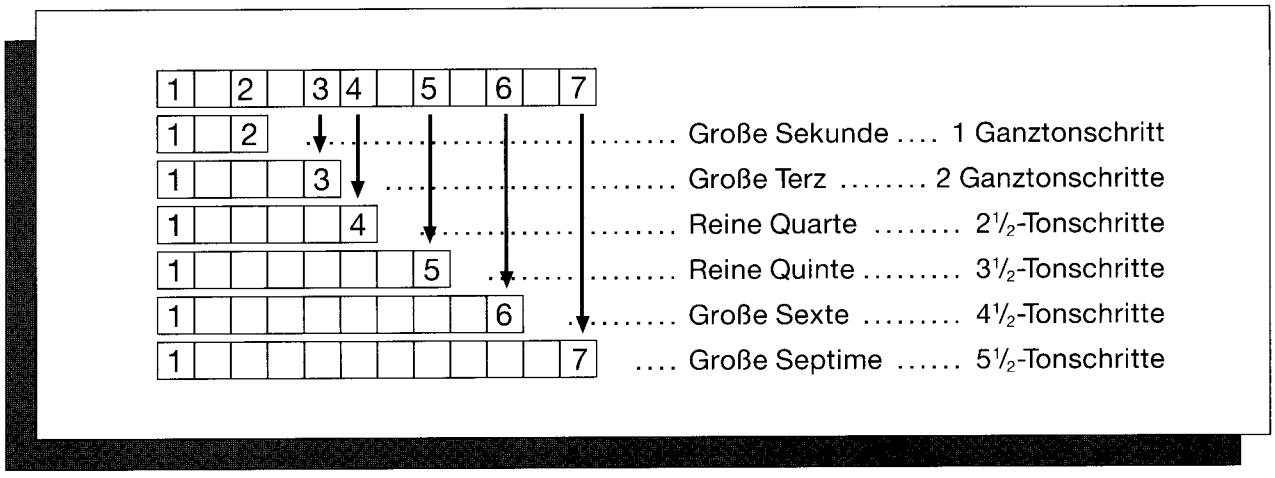


Bild 8

Wir können hier die einzelnen Intervalle klar erkennen: Sekunde, Terz, Quarte, Quinte, Sexte und Septime. Mit dem Baustein Schaubild läßt sich auch genau feststellen, aus wie vielen Tonschritten jedes Intervall besteht.

Mit der Methode der Bausteingliederung können wir auch die einzelnen Intervalle im Verhältnis zueinander analysieren.

Bild 9 zeigt uns genau den Intervallabstand von einem Intervall zum nächsten. So ist zum Beispiel der Abstand zwischen der großen Sekunde und der Terz eine große Sekunde (oder ein Ganztonschritt). Der Abstand zwischen Terz und Quarte ist eine kleine Sekunde (oder ein Halbtonschritt).

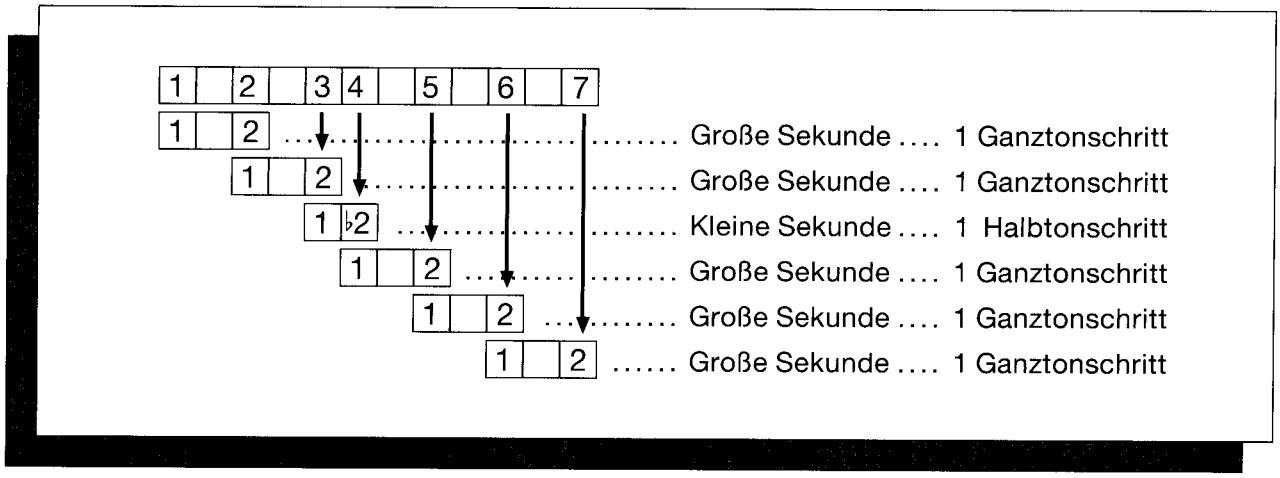


Bild 9

Beim Lernen der alterierten Intervalle werden Sie feststellen, daß viele davon, trotz unterschiedlicher Notation, gleich klingen (Bild 10).

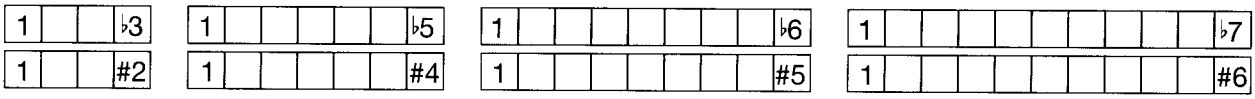


Bild 10

Man sieht, wie sich die Zahlen auf der rechten Seite des Blockes voneinander unterscheiden, obwohl die Anzahl der Bausteine die gleiche ist. Die kleine Terz klingt wie die übermäßige (augmented) Sekunde. Die verminderte (diminished) Quinte klingt wie die übermäßige Quarte. Die kleine Sexte klingt wie die übermäßige Quinte und die kleine Septime wie die übermäßige Sexte.

Am nächsten Beispiel können wir sehen, daß die verminderte Septime (𝄫7/double-flat 7th) wie die große Sexte klingt, obwohl dies zwei verschiedene Intervalle sind (Bild 11).

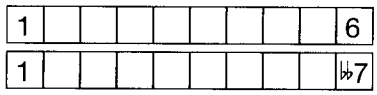


Bild 11

Die Intervallstruktur, die eine Tonleiter bildet, in diesem Falle die Dur-Tonleiter, kann theoretisch in beide Richtungen unendlich weitergeführt werden. In der Praxis gibt es natürlich nur einen bestimmten Oktavbereich, in dem das menschliche Ohr Klang wahrnehmen kann (Bild 12).

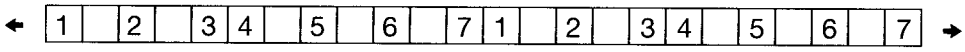


Bild 12

Das ist die Mathematik der Musiktheorie. Es ist wichtig, daß Sie die Zahlen der Ton-Bausteine auswendig lernen, denn nur mit einem soliden Grundwissen können Sie musikalisch kreativ arbeiten.

DIE TONLEITERN UND DEREN ABLEITUNGEN

Eine Tonleiter ist eine Folge von Tönen, die sich aus verschiedenen Intervallen zusammensetzt. Die Ableitungen/ Modi (Modes) sind Tonleitern, die von den Tönen der Haupttonleiter abstammen. Die Dur-Tonleiter hat sieben Modi (Kirchentonarten), weil sie aus sieben Tönen besteht. Der erste Modus jedes modalen Systems ist die Haupttonleiter selbst. Die einzelnen Modi vieler Tonleitern haben eigene Namen, da sie als selbständige Tonleitern funktionieren.

Die Modi der Dur-Tonleiter heißen: Ionisch, Dorisch, Phrygisch, Lydisch, Mixolydisch, Äeolisch und Lokrisch. Die Dur-Tonleiter wird Ionischer Modus genannt. Von allen Tonleitern ist die Dur-Tonleiter die einzige, die einen zusätzlichen Namen für den ersten Modus hat.

Der II-Modus einer jeden Tonleiter ist vom zweiten Ton der Haupttonleiter, in diesem Falle die Dur-Tonleiter, aufgebaut. Ein Modus verwendet die gleichen Töne der Haupttonleiter, wobei aber der zweite Ton der Haupttonleiter zum ersten Ton des Modus wird, der dritte zum zweiten, usw. (Bild 13).

1		2		3	4		5		6		7	1		2		3	4		5		6		7
		1		2	♭3		4		5		6	♭7											

Bild 13

Dieser Prozeß gilt auch für die anderen Modi. Bei Modus III wird der dritte Ton der Haupttonleiter zum ersten Ton des Modus, der vierte wird zum zweiten, usw. (Bild 14).

1		2		3	4		5		6		7	1		2		3	4		5		6		7
				1	♭2		♭3		4		5	♭6		♭7									

Bild 14

Bei Modus IV wird der vierte Ton der Haupttonleiter zum ersten Ton des Modus, der fünfte wird zum zweiten, usw. (Bild 15).

1		2		3	4		5		6		7	1		2		3	4		5		6		7
					1		2		3		#4	5		6		7							

Bild 15

Bei Modus V wird der 5. Ton der Haupttonleiter zum 1. Ton des Modus und der sechste zum zweiten, usw. (Bild 16).

1		2		3	4		5		6		7	1		2		3	4		5		6		7
							1		2		3	4		5		6	♭7						

Bild 16

Bei Modus VI wird der 6. Ton der Haupttonleiter zum 1. Ton des Modus und der siebente zum zweiten, usw. (Bild 17).

1		2		3	4		5		6		7	1		2		3	4		5		6		7
									1		2	♭3		4		5	♭6		♭7				

Bild 17

Bei Modus VII wird der 7. Ton der Haupttonleiter zum 1. Ton des Modus, der erste wird zum zweiten, der zweite wird zum dritten, usw. (Bild 18).

1		2		3	4		5		6		7	1		2		3	4		5		6		7
											1	♭2		♭3		4	♭5		♭6		♭7		

Bild 18

Sie können an all den oben gezeigten Beispielen sehen, daß jeder Modus aus sieben Tönen besteht. Er hat jedoch eine ganz bestimmte Sekunde, Terz, Quarte (klein, groß, übermäßig, vermindert), usw. Mit anderen Worten: wenn Sie das tonale Zentrum, das heißt den Ton, den Sie als 1. (Grundton) bestimmt haben, verändern, obwohl Sie die gleichen Töne (der Haupttonleiter) benützen, dann verändert sich auch der Zahlenwert der Intervalle.

Die Tabelle am Ende der Titelseite jeder Tonleiter stellt das Verhältnis jedes Modus zur Haupttonleiter sowie die Zahlenformel für jeden Modus graphisch dar (Bild 19).

NUMERISCHE TONLEITERN / MODI-TABELLE

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	Ionisch	1		2		3	4		5		6		7	1		2		3	4		5		6		7
II	Dorisch			1		2	♭3		4		5		6	♭7											
III	Phrygisch					1	♭2		♭3		4		5	♭6		♭7									
IV	Lydisch						1		2		3		#4	5		6		7							
V	Mixolydisch								1		2		3	4		5		6	♭7						
VI	Aeolisch										1		2	♭3		4		5	♭6		♭7				
VII	Lokrisch												1	♭2		♭3		4	♭5		♭6		♭7		
		1		2		3	4		5		6		7												

Bild 19

Sie werden im Falle einiger exotischer Tonleitern in diesem Buch bei der rechnerischen Analyse der Modi auf außergewöhnliche Kombinationen stoßen, wie z. B. doppelte ♭-Vorzeichen (double-flat) oder doppelte #-Vorzeichen (double-sharp). Sie werden auch feststellen, daß manche Modi keine Namen haben, sondern nur mit Modus I oder Modus II bezeichnet werden (Bild 20).

NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	ENIGMATIC	1	♭2			3		#4		#5		#6	7	1	♭2			3		#4		#5		#6	7
II	MODE 2		1			#2		#3		×4		×5	#6	7											
III	MODE 3					1		2		3		#4	5	♭6	𝄫7										
IV	MODE 4							1		2		3	4	♭5	𝄫6			7							
V	MODE 5									1		2	♭3	♭4	𝄫5			♭6		♭7					
VI	MODE 6											1	♭2	𝄫3	𝄫4			♭5		♭6		♭7			
VII	MODE 7												1	♭2	𝄫3			4		5		6		7	
		1	♭2			3		#4		#5		#6	7												

Bild 20

Die Zahlen über dem Schaubild zeigen immer die Töne der Dur-Tonleiter an, damit Sie deren Verhältnis zu der neuen Tonleiter und ihrer Modi sehen können.

Es gibt genaugesehen nur eine Tonleiter mit ihren Modi, und das ist die Dur-Tonleiter. Alle anderen Tonleitern können als davon abgeleitete Modi betrachtet werden, die ebenfalls Modi haben. Wenn dies auch verwirrend klingen mag, so ist es doch ein interessanter Aspekt. Der Einfachheit wegen werden sie in diesem Buch auch Tonleitern (Scales) genannt.

Zum Lernen der Zahlenformeln jeder Tonleiter oder jedes Modus verwendet man ein einfaches 4-Stufen-System, das Ihnen zeigt, wann Töne durch Vorzeichen erhöht oder erniedrigt werden. Die drei Beispiele in Bild 21 demonstrieren die Anwendung dieses 4-Stufen-Systems. Wenn Sie Ihre Töne mit der Dur-Tonleiter vergleichen, dann bestimmt die Anzahl der Kästchen rechts oder links vom Originalton, ob einfache oder doppelte #- oder ♭-Vorzeichen verwendet werden müssen. Ein Kästchen bedeutet einfaches Vorzeichen, zwei Kästchen bedeuten doppelte Vorzeichen (Bild 21).

DORISCH

X		X	X		X		X		X	X		1) **Markiere,** wohin die Töne fallen (mit X)
1		?2	?3		?4		?5		?6	?7		2) **Numeriere** die Ton-Position: 1–7
1		2	←	3	4		5		6	←	7	3) **Vergleiche** mit der Dur-Tonleiter
1		2	♭3		4		5		6	♭7		4) **Füge** Vorzeichen #/♭ hinzu, wenn notwendig

𝄫	♭	♯	𝄪
←	←	→	→

PHRYGISCH

X	X		X		X		X	X		X		1) **Markiere,** wohin die Töne fallen (mit X)
1	?2		?3		?4		?5	?6		?7		2) **Numeriere** die Ton-Position: 1–7
1	←	2	←	3	4		5	←	6	←	7	3) **Vergleiche** mit der Dur-Tonleiter
1	♭2		♭3		4		5	♭6		♭7		4) **Füge** Vorzeichen #/♭ hinzu, wenn notwendig

𝄫	♭	♯	𝄪
←	←	→	→

ENIGMATISCH MODUS III

X		X		X		X	X	X	X			1) **Markiere,** wohin die Töne fallen (mit X)
1		?2		?3		?4	?5	?6	?7			2) **Numeriere** die Ton-Position: 1–7
1		2		3	4	→	5	←	6	←	7	3) **Vergleiche** mit der Dur-Tonleiter
1		2		3		♯4	5	♭6	𝄫7			4) **Füge** Vorzeichen #/♭ hinzu, wenn notwendig

𝄫	♭	♯	𝄪
←	←	→	→

Bild 21

MODI UND ABGELEITETE TONLEITERN (Relative Scales)

Tonleitern und Modi bilden die Grundlage für Ihre Fähigkeit zu Komponieren und zu Improvisieren. Die Modi werden wie Tonleitern angewandt. Durch Veränderung der Tonhöhe (Pitch) der Haupttonleiter können wir in jeder der zwölf Tonarten spielen. Das gleiche Prinzip gilt auch für die Modi. Der „Mode Generator Chart" auf jeder Titelseite zeigt Ihnen die zu jedem Modus gehörende Haupttonleiter (Bild 22).

Der **Quick Mode Generator** befindet sich neben dem Klaviertastatur-Schaubild und ist für Bassisten gedacht, die geringe Klavierkenntnisse haben, die aber dennoch mit Sequenzer und Synthesizer arbeiten. Konzept und Prinzip des Mode Generator Charts sind jedoch, unabhängig davon welches Instrument Sie spielen, immer gleich.

Die Buchstaben in Spalte I zeigen die Tonhöhe der Anfangsnote an. Sie sagen Ihnen, in welcher Tonart Sie sich befinden. Die anderen Spalten zeigen Ihnen, in welcher Tonart die abgeleitete (relative) Tonleiter ist.

Wir wollen dies im Bild 23 mit G-Mixolydisch demonstrieren. Mixolydisch ist der fünfte Modus der Dur-Tonleiter.

Wir fahren bis zum G in der ersten Spalte, weil das die Anfangsnote oder die Tonart ist. Dort, wo die Zeile die fünfte Spalte trifft, ist ein C. Wenn wir also G-Mixolydisch spielen, dann bewegen wir uns innerhalb der C-Dur-Tonleiter, bei der der Grundton (Root) zum G verlagert worden ist.

1. Schritt: Legen Sie den linken Finger auf die gewünschte Tonart in Spalte I.

2. Schritt: Legen Sie den rechten Finger auf die Spalte des gewünschten Modus (in römischen Ziffern ganz oben).

3. Schritt: Fahren Sie mit den Fingern zur Seite und hinunter, bis sie sich treffen.

Der Punkt, an dem sie aufeinandertreffen, ist die relative Tonleiter.

Es ist so einfach wie 1–2–3!

MODE GENERATOR CHART

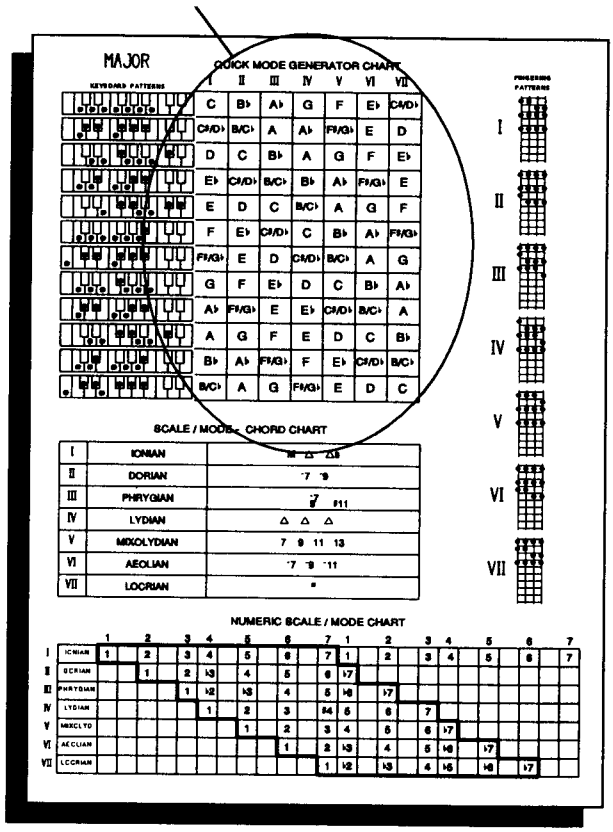


Bild 22

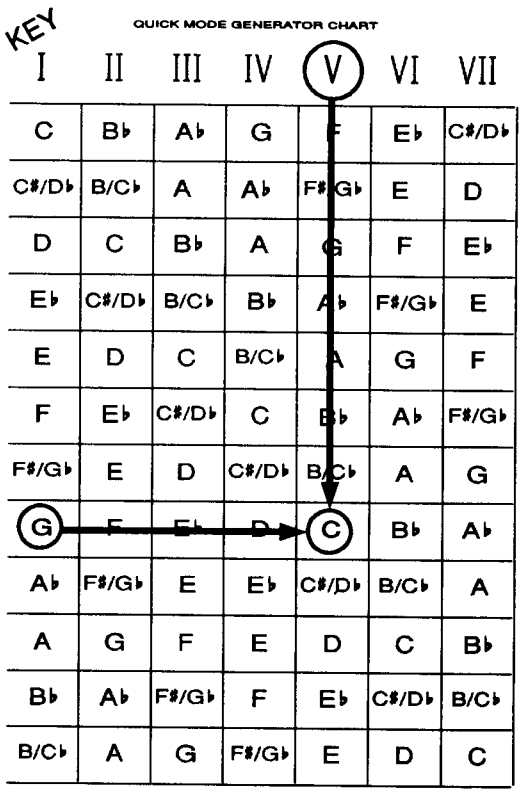


Bild 23

DIE AKKORDE

Eine der von unerfahrenen Musikern am meisten gestellten Fragen ist: „Welche Akkorde kann ich zu dieser oder jener Tonleiter spielen?" Die Tonleiter/Modus-Akkordtabelle **(Scale/Mode-Chord Chart)** auf jeder Titelseite, die die *Kombinationsmöglichkeiten (Compatibility) von Akkorden und Tonleitern* behandelt, macht ein für allemal Schluß mit den Vermutungen über diese Frage. Die für jeden Modus passenden Akkorde sind deutlich dargestellt (Bild 24).

AKKORD/TONLEITERTABELLE

Um diese Tabelle benützen zu können, müssen Sie wissen, wie die Akkorde aufgebaut sind. Für die völligen Anfänger werden wir die Grundlagen der Akkord-Theorie und der Harmonik wiederholen.

Die Intervalle haben wir bereits besprochen. Ein Intervall ist der Abstand zwischen zwei Tönen. Im Folgenden wollen wir nun den Akkord definieren. Ein Akkord besteht aus zwei oder mehr gleichzeitig gespielten Intervallen.

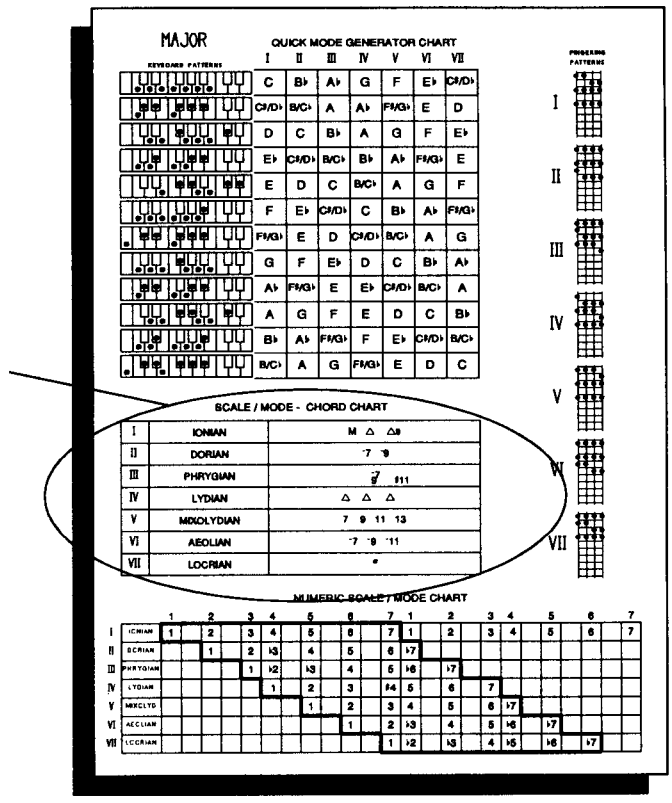


Bild 24

Eine grundlegende Akkord-„Formel" zum Bauen von Akkorden ist der Gebrauch jeder zweiten Note der Tonleiter, in der Sie sich befinden. Ein Dur-Akkord besteht zum Beispiel aus 1–3–5 der Dur-Tonleiter. Ein Dur-Septakkord besteht aus 1–3–5–7.

Vergleichen Sie nun mit Hilfe der Bausteingliederung die Dur-Tonleiter, den Dur-Dreiklang und den Dur-Septakkord (Bild 25).

Major Scale	1		2		3	4		5		6		7
Major Chord	1				3			5				
Major 7th	1				3			5				7

Bild 25

Wie sind nun aber die großen, „kunstvollen" Akkorde mit 9, 11 und 13 aufgebaut? Bei der Anwendung von zwei Oktaven unserer Dur-Tonleiter können wir genau sehen, daß eine 9 das gleiche ist wie eine 2, eine 11 das gleiche wie eine 4 und die 13 das gleiche wie eine 6 (Bild 26). Das sollte uns dabei helfen, das Geheimnis der „großen" Akkorde zu lüften.

Major Scale	1		2		3	4		5		6		7	1		2		3	4		5		6		7
Major 9th	1				3			5				7			9									
Major 11th	1				3			5				7			9			11						
Major 13th	1				3			5				7			9			11				13		

Bild 26

DAS AKKORD-BENENNUNGSSYSTEM

Um die Zahlenformeln völlig begreifen zu können, müssen Sie zuerst das System der Akkordbenennung in diesem Text verstehen. Es gibt bestimmte Regeln oder Richtlinien, die dem Musiker beim Kommunizieren mit anderen Musikern helfen. Wenn Sie die Musiktheorie einmal völlig verstanden haben, dann werden Sie auch alle Benennungssysteme verstehen. Wir glauben, daß das System in diesem Buch, **wenn es richtig angewandt wird,** das beste ist.

Auf der Karte (Bild 27) gibt es sieben Symbole. Diese 7 Symbole dienen dazu, die Stellung (status) der spezifischen Akkordtöne (3, 5, 7) anzuzeigen. Die ♭- und #-Vorzeichen werden bei der Alterierung von allen anderen Tönen verwendet. Einige andere Systeme verwenden + und – anstelle von # und ♭. Wenn dies auch nicht falsch ist, so finden wir es doch klarer, die Symbole so anzuwenden, wie sie in Bild 27 dargestellt sind. Lernen Sie diese Symbole und die Töne, die sie darstellen, auswendig, da sie Ihnen beim Umgang mit Akkorden sehr hilfreich sein werden.

AKKORD	SYMBOL	ZEIGT STELLUNG AN VON	ÄNDERUNG	ERGEBNIS	NAME	BEISPIEL UND FORMEL
3 TÖN	–	3	♭	♭3	MOLL	C⁻ = 1–♭3–5
	+	5	#	#5	ERWEITERT	C⁺ = 1–3–#5
	○	3,5	♭	♭3, ♭5	VERMINDERT	C° = 1–♭3–♭5
4 TÖN	△	7	keine	7	DURSEPT	C△ = 1–3–5–7
	7	7	♭	♭7	DOMINANTSEPT	C7 = 1–3–5–♭7
	ø	3, 5, 7	♭	♭3, ♭5, ♭7	HALBVERMINDERT	Cᵒ = 1–♭3–♭5–♭7
	°7	7 von ø	extra ♭	♭♭7	VERMINDERT	C°7 = 1–♭3–♭5–♭♭7

Bild 27

Schauen wir uns jetzt einige Akkorde an und analysieren die einzelnen Bestandteile ihres Namens. In Bild 28 haben wir einen bestimmten Tredezim-Akkord (13th). Der Buchstabe zeigt die Tonhöhe (Pitch) der 1 (Grundnote/Root) unserer Formel an. Das Dreieck (Delta) sagt uns, daß es sich um einen Dur-Septakkord handelt. Das + bedeutet, daß wir die Quinte wie mit einem Kreuzvorzeichen einen Halbtonschritt erhöhen müssen. Und die 13th ist erniedrigt (♭13). Es ist ein Es-Dur-Akkord mit übermäßiger Quinte und kleiner 13 (E flat delta augmented, flat 13).

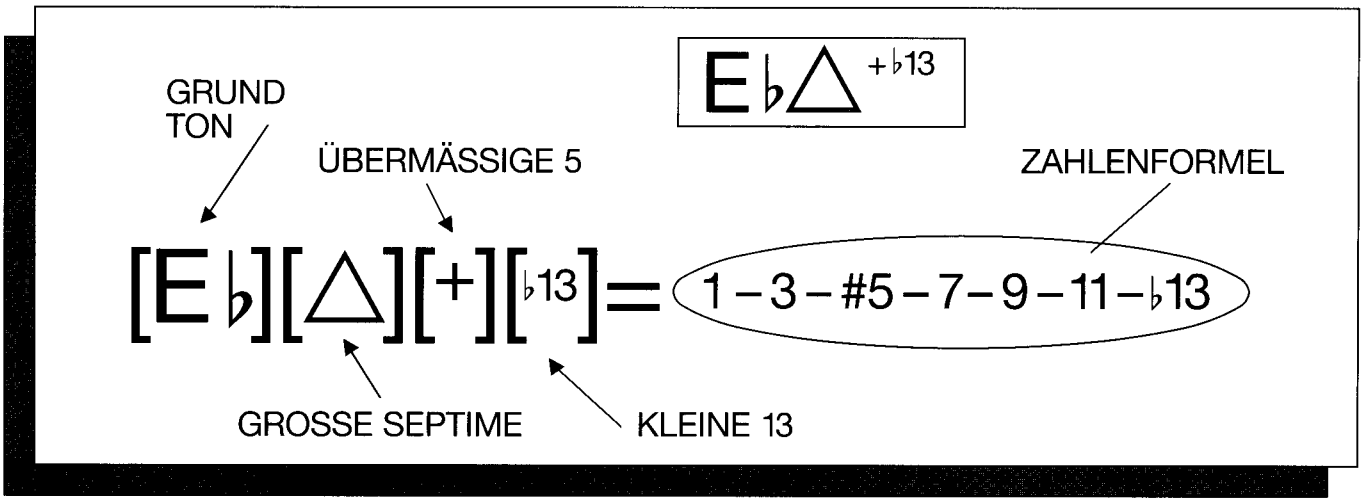


Bild 28

Lernen Sie die Namen der Akkorde im Verhältnis zu den Formeln der Akkord-Zahlenkarten.

VIEL-AKKORDE/POLYCHORDS

Beim Lernen der Akkord-Zahlentabellen (Numeric Chord Charts) werden Sie feststellen, daß manche der größeren Akkorde sechs oder sieben Töne haben. Dies kann oft selbst für einen Pianisten lästig sein. Deshalb simuliert man die großen Akkorde mit den sogenannten Polychords. Mit anderen Worten: Sie spielen verschiedene kleine Akkorde, um einen großen Akkord zu bekommen. Wir wollen nun einen 13 #11-Akkord mit seinen Bausteinen untersuchen (Bild 29).

$13^{\#11}$	1				3			5			♭7				9				#11			13		

Bild 29

Nun wollen wir eine mögliche Polychord-Formel betrachten (es gibt mehrere) und deren Gleichung untersuchen. Der Akkordname steht links vom Gleichheitszeichen. Die rechte Seite des Gleichheitszeichens sagt uns, daß wir einen Dur-Akkord mit übermäßiger Quinte über die kleine Septime als Grundnote spielen sollen (Bild 30).

$$13^{\#11} = \frac{\triangle^{+}}{\flat 7}$$ *Bild 30*

Schauen wir uns an, was dieser Akkord darstellt.

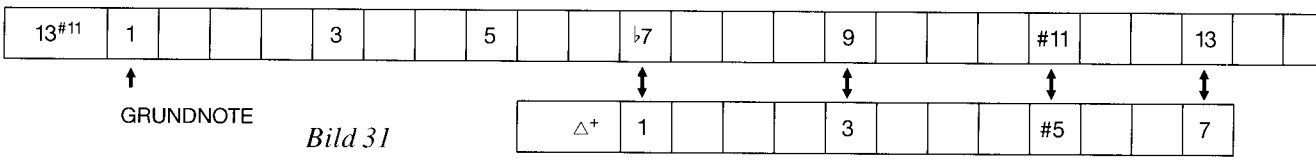


Bild 31

Wenn wir die 1 unseres Dur-Septakkordes mit übermäßiger Quinte (△+) an die kleine Septime (dominant 7th) der Grundnote stellen, dann können wir sehen, daß dies die Töne unseres gewünschten Akkordes sind. Folglich haben wir also unseren 13#11-Akkord simuliert. Wir wollen nun den gleichen Akkord mit einer anderen Polychord-Formel untersuchen. Das große M ist ein Dur-Dreiklang über die Grundnote auf der None (9th). Es sieht so aus: Bild 33 und Sie können den Dur-Dreiklang auch an die große Sekunde stellen, da sie identisch mit der 9 ist (Bild 34 und 35). Das Ergebnis ist das gleiche.

$$13^{\#11} = \frac{M}{9}$$ *Bild 32*

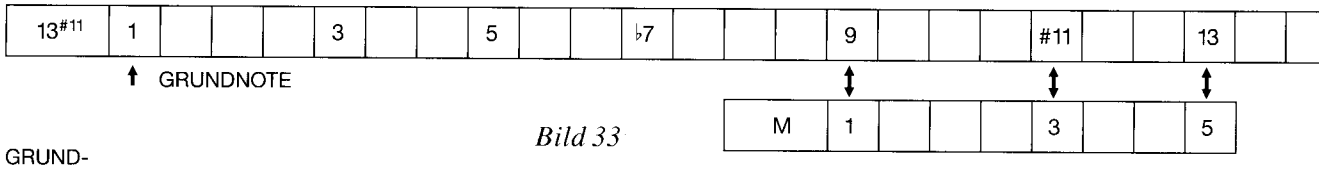


Bild 33

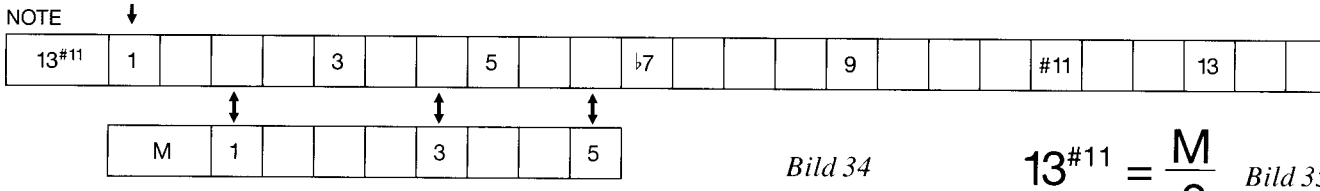


Bild 34

$$13^{\#11} = \frac{M}{2}$$ *Bild 35*

Normalerweise spielt der Bassist die Grundnote, während der Gitarrist oder der Pianist die 3- oder 4-Ton-Akkorde (Drei- oder Vierklänge) mit den passenden Intervallen spielt.

Die Formel für die Polychords ist im Bild 36 abgebildet.

$$X = \frac{Y}{Z}$$

X (gewünschter Akkord) = (Drei- oder Vierklang) Y / über die Grundnote bei (Intervall) Z

Bild 36

RECHNERISCHE ANALYSE DER AKKORDE

	1		2		3	4		5		6		7	1		2		3	4		5		6		7
M	1				3			5																
-	1			♭3				5																
sus2	1		2					5																
sus	1					4		5																
♭5	1				3		♭5																	
○	1			♭3			♭5																	
5 8	1							5					8											
+	1				3				♯5															
♭6	1				3			5	♭6															
-♭6	1			♭3				5	♭6															
6	1				3			5		6														
-6	1			♭3				5		6														
°7	1			♭3			♭5			♭7														
Q(3)	1					4					♭7		QUARTAL or DOUBLE FOURTH											
7	1				3			5			♭7													
-7	1			♭3				5			♭7													
7sus2	1		2					5			♭7													
7sus	1					4		5			♭7													
7♭5	1				3		♭5				♭7													
ø	1			♭3			♭5				♭7													
7+	1				3				♯5		♭7													
△	1				3			5				7												
-△	1			♭3				5				7												
△sus2	1		2					5				7												
△sus	1					4		5				7												
△♭5	1				3		♭5					7												
△°	1			♭3			♭5					7												
△+	1				3				♯5			7												
-△+	1			♭3					♯5			7												
7 6	1				3			5		6	♭7													
9 6	1				3			5		6					9									
-9 6	1			♭3				5		6					9									

RECHNERISCHE ANALYSE DER AKKORDE (Fortsetzung)

	1		2		3	4		5		6		7	1		2		3	4		5		6		7
9	1				3			5			♭7				9									
-9	1			♭3				5			♭7				9									
♭9	1				3			5			♭7			♭9										
-♭9	1			♭3				5			♭7			♭9										
♯9	1				3			5			♭7					♯9								
△9	1				3			5				7			9									
-△9	1			♭3				5				7			9									
△♭9	1				3			5				7		♭9										
-△♭9	1			♭3				5				7		♭9										
△♯9	1				3			5				7				♯9								
ALT	1				3		♭5				♭7					♯9								
ALT	1				3		♭5				♭7			♭9										
ALT	1				3				♯5		♭7			♭9										
ALT	1				3				♯5		♭7					♯9								
11	1				3			5			♭7				9			11						
-11	1			♭3				5			♭7				9			11						
♯11	1				3			5			♭7				9				♯11					
-♯11	1			♭3				5			♭7				9				♯11					
△11	1				3			5				7			9			11						
-△11	1			♭3				5				7			9			11						
△♯11	1				3			5				7			9				♯11					
-△♯11	1			♭3				5				7			9				♯11					
13	1				3			5			♭7				9			11				13		
-13	1			♭3				5			♭7				9			11				13		
13♯11	1				3			5			♭7				9				♯11			13		
-13♯11	1			♭3				5			♭7				9				♯11			13		
△13	1				3			5				7			9			11				13		
-△13	1			♭3				5				7			9			11				13		
△13♯11	1				3			5				7			9				♯11			13		
-△13♯11	1			♭3				5				7			9				♯11			13		

DIE POLYCHORD-FORMELN

AKKORDE MIT NONE

9 =	$\frac{\varnothing}{3}$	OR	$\frac{-}{5}$
$^{-}9$ =	$\frac{\triangle}{\flat 3}$	OR	$\frac{-}{5}$
$\flat 9$ =	$\frac{^{\circ}7}{3}$	OR	$\frac{\circ}{5}$
$\sharp 9$ =	$\frac{\triangle^{\circ}}{3}$	OR	$\frac{-+}{5}$
$\triangle^{9}$ =	$\frac{^{-}7}{3}$	OR	$\frac{M}{5}$
$^{-}\triangle^{9}$ =	$\frac{\triangle^{+}}{\flat 3}$	OR	$\frac{M}{5}$
$\triangle\flat 9$ =	$\frac{^{-}6}{3}$	OR	$\frac{\flat 5}{5}$
$^{-}\triangle\flat 9$ =	$\frac{7^{+}}{\flat 3}$	OR	$\frac{\flat 5}{5}$
$\triangle\sharp 9$ =	$\frac{^{-}\triangle}{3}$	OR	$\frac{+}{5}$

ALTERIERTE AKKORDE

ALT =	$\frac{\triangle^{sus2\flat 5}}{3}$	OR	$\frac{6^{no5}}{5}$	OR	$\frac{6^{sus2\flat 5}}{3}$
OR	$\frac{M}{\flat 5}$	OR	$\frac{6^{\flat 5}}{3}$	OR	$\frac{4\ 2}{\sharp 5}$
		OR	$\frac{\triangle\flat 5}{3}$	OR	$\frac{SUS2}{\sharp 5}$

AKKORDE MIT UNDEZIM

11 =	$\frac{^{\varnothing}\flat 9}{3}$	OR	$\frac{^{-}7}{5}$	OR	$\frac{M}{\flat 7}$
$^{-}11$ =	$\frac{\triangle 9}{\flat 3}$	OR	$\frac{^{-}7}{5}$	OR	$\frac{M}{\flat 7}$
$\sharp 11$ =	$\frac{^{\varnothing}9}{3}$	OR	$\frac{^{-}\triangle}{5}$	OR	$\frac{+}{\flat 7}$
$^{-}\sharp 11$ =	$\frac{\triangle\sharp 9}{3}$	OR	$\frac{^{-}\triangle}{5}$	OR	$\frac{+}{\flat 7}$
$\triangle^{11}$=	$\frac{^{-}\flat 9}{3}$	OR	$\frac{7}{5}$	OR	$\frac{\circ}{7}$
$^{-}\triangle^{11}$=	$\frac{\triangle^{+}9}{\flat 3}$	OR	$\frac{7}{5}$	OR	$\frac{\circ}{7}$
$\triangle\sharp 11$=	$\frac{^{-}9}{3}$	OR	$\frac{\triangle}{5}$	OR	$\frac{-}{7}$
$^{-}\triangle\sharp 11$=	$\frac{\triangle\sharp 9}{\flat 3}$	OR	$\frac{\triangle}{5}$	OR	$\frac{-}{7}$

AKKORDE MIT TREDEZIM

13 =	$\frac{^{\varnothing}11^{\flat 9}}{3}$	OR	$\frac{^{-}9}{5}$	OR	$\frac{\triangle}{\flat 7}$
$^{-}13$ =	$\frac{\triangle\sharp 11}{\flat 3}$	OR	$\frac{^{-}9}{5}$	OR	$\frac{\triangle}{\flat 7}$
$13\sharp 11$ =	$\frac{^{\varnothing}11}{3}$	OR	$\frac{^{-}\triangle 9}{5}$	OR	$\frac{\triangle^{+}}{\flat 7}$
$^{-}13\sharp 11$ =	$\frac{\overset{\sharp 9}{\triangle\sharp 11}}{\flat 3}$	OR	$\frac{^{-}\triangle 9}{5}$	OR	$\frac{\triangle^{+}}{\flat 7}$
$\triangle^{13}$ =	$\frac{^{-}11^{\flat 9}}{3}$	OR	$\frac{^{-}9}{5}$	OR	$\frac{^{\varnothing}}{7}$
$^{-}\triangle^{13}$ =	$\frac{\triangle^{+}\sharp 11}{\flat 3}$	OR	$\frac{9}{5}$	OR	$\frac{^{\varnothing}}{7}$
$\triangle^{13\sharp 11}$ =	$\frac{^{-}11}{3}$	OR	$\frac{\triangle 9}{5}$	OR	$\frac{^{-}7}{7}$
$^{-}\triangle^{13\sharp 11}$ =	$\frac{\triangle^{+}\sharp 9\sharp 11}{\flat 3}$	OR	$\frac{\triangle 9}{5}$	OR	$\frac{^{-}7}{7}$

KOMBINATIONSMÖGLICHKEITEN/COMPATIBILITY

(von Akkorden und Tonleitern)

Da wir nun die Akkorde und Polychords behandelt haben, wollen wir uns jetzt wieder der Tonleiter/Modus-Akkord-Kombinationstabelle zuwenden (Scale/Mode-Chord Compatibility Chart), die auf der Titelseite jeder neuen Tonleiter zu finden ist (Bild 37).

Die römischen Zahlen auf der linken Seite der Tabelle zeigen Ihnen an, in welchem Modus Sie sich befinden. Daneben steht der passende Name des Modus. Auf der rechten Seite finden Sie die Akkorde, die dem jeweiligen Modus entsprechen. Das sind – mit anderen Worten – die passenden Akkorde, die Sie verwenden können.

TONLEITER/MODUS-AKKORD-TABELLE

I	Ionisch	M △
II	Dorisch	⁻7 ⁻9
III	Phrygisch	⁻7
IV	Lydisch	△ #11
V	Mixolydisch	7 9 11 13
VI	Aeolisch	⁻7 ⁻9 ⁻11
VII	Lokrisch	Ø

Bild 37

Wir wollen nun am Beispiel des dorischen Modus sehen, wie das geht (Bild 38).

DORISCH	1		2	♭3		4		5		6	♭7		1		2	♭3		4		5		6	♭7	
⁻7	1			♭3				5			♭7													
⁻9	1			♭3				5			♭7				9									

Beim Vergleichen der Zahlen sehen wir, daß sich alle Töne des Moll-Sept- und Moll-Nonenakkordes in der Tonleiter oder, wie in diesem Falle, in diesem Modus befinden.

Bild 38

Dieselben zwei Akkorde passen auch mit dem aeolischen Modus zusammen (Bild 39).

AEOLISCH	1		2	♭3		4		5	♭6		♭7		1		2	♭3		4		5	♭6		♭7	
⁻7	1			♭3				5			♭7													
⁻9	1			♭3				5			♭7				9									

Bild 39

Moll-Sept- und Moll-Noneakkord (-7, -9) passen jedoch nicht mit dem lokrischen Modus zusammen. Hier paßt der halbverminderte Akkord (Bild 40).

LOKRISCH	1	♭2		♭3		4	♭5		♭6		♭7		1	♭2		♭3		4	♭5		♭6		♭7	
Ø	1			♭3			♭5				♭7													

Bild 40

Je vertrauter Ihnen die Mathematik oder die Zahlen der Tonleitern, Modi und der Akkorde werden, um so leichter wird Ihnen deren Kombinierbarkeit (compatibility) fallen. Bis dahin werden Ihnen die Tonleiter-Akkord-Vereinbarkeitstabellen (Scale-Chord compatibility charts) eine Hilfe sein.

DIE MUSTER (THE PATTERNS)

Auf der Titelseite jeder Tonleiter finden Sie eine Spalte von Klavierfingersätzen und eine Spalte von Baßgriffsätzen (Bild 41). Die Tonart der Tonleiter für die Klavierfingersätze wird durch die Buchstaben in der ersten Spalte des Quick Mode Generator Charts (I) neben der Tastatur-Abbildung bestimmt (Bild 42). Zur Erleichterung des Spielens beginnen nicht alle der Klavierpatterns auf der Anfangsnote der Tonart.

Bei der Dur-Tonleiter sind alle zu den einzelnen Modi passenden Patterns abgebildet, um Ihnen zu helfen, bis Sie sich einmal an den Gebrauch des „Quick Mode Generator Charts" gewöhnt haben. Sie dürfen aber nicht vergessen, daß, wenn Sie im II-Modus sind, das II-Pattern der Titelseite zum I-Pattern wird und der Rest in Serie nachfolgt. Ebenso wird das III-Pattern zum I-Pattern, wenn Sie im III-Modus sind. Das wird deutlicher werden, wenn Sie die Fingerpatterns für die verschiedenen Modi der Dur-Tonleiter auf den Gliederungsseiten (Breakdown Pages) lernen.

Im Abschnitt „Intervalle und Instrument" haben wir Intervalltabellen abgebildet. Eine Intervalltabelle zeigt Ihnen die Zahlen (1 2 3 4 5 6 7) für alle zwölf Tonarten. Das wird Ihnen sowohl beim Komponieren mit der Polychord-Technik behilflich sein als auch beim Lernen der gesamten Bund- und Pattern-Aufgliederung (complete fret and pattern breakdowns) und bei deren Vergleich mit der Dur-Tonleiter. Es wird für Sie von großem Nutzen sein, wenn Sie die Zahlenstruktur für alle zwölf Tonarten lernen. Für den Anfang haben wir sie in jeder Tonart abgebildet, damit Sie eine Bezugsquelle haben.

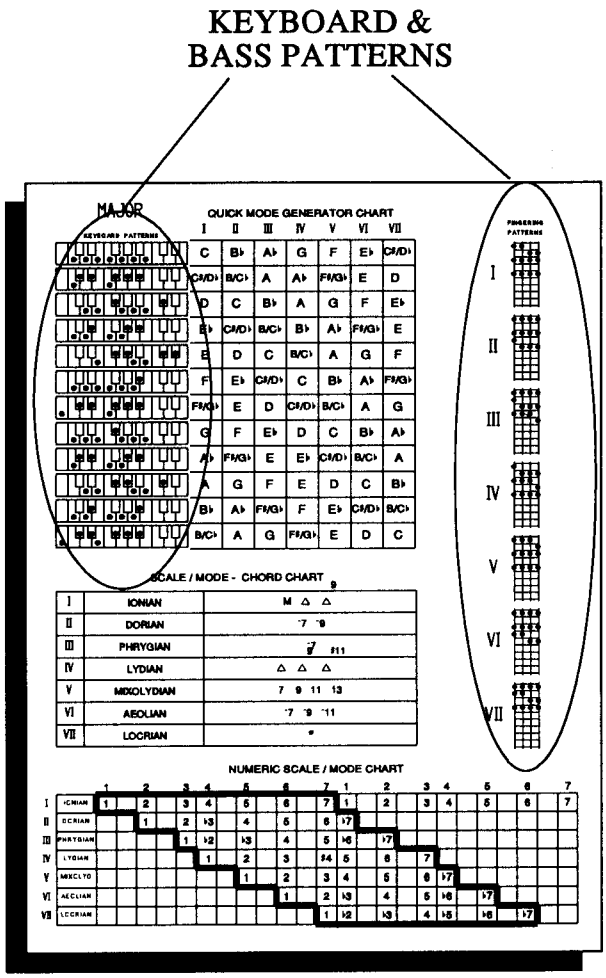


Bild 41

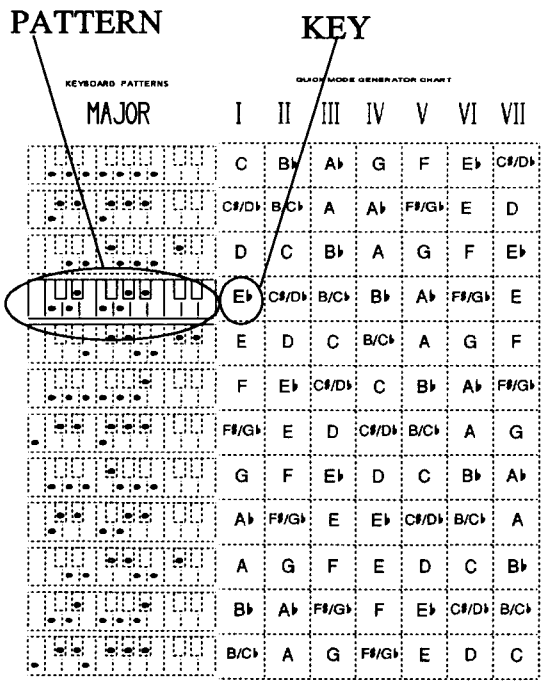


Bild 42

INTERVALLE UND INSTRUMENT

Da wir nun die Intervalle, die Bausteine der Musik, kennengelernt haben, wollen wir untersuchen, wie sie sich auf unserem Instrument anwenden lassen. Wir werden uns erst einmal anschauen, wie die Intervalle von zwei Oktaven der Dur-Tonleiter in F auf das Griffbrett eines Basses passen.

Beim Betrachten des Schaubildes (Bild 43) können wir sehen, daß jeder Baustein mit einem Bund übereinstimmt. Wenn Sie den ersten Finger auf die erste Saite legen, dann bekommen Sie auf dem ersten Bund eine 1, was in diesem Falle ein F ist. Auf dem dritten Bund haben Sie eine große Sekunde, auf dem fünften die große Terz, usw.

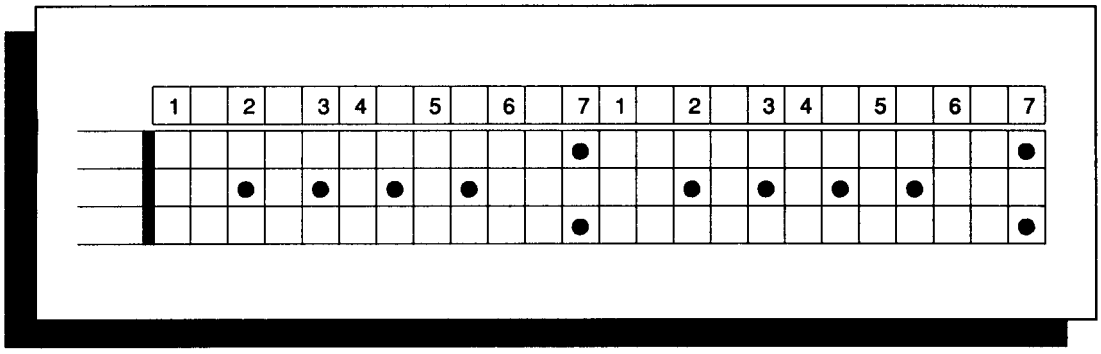


Bild 43

Ein Beispiel für die Klaviertastatur in C zeigt, daß die Bausteine, die die Dur-Tonleiter ausmachen, mit den „weißen" Tasten übereinstimmen (Bild 44).

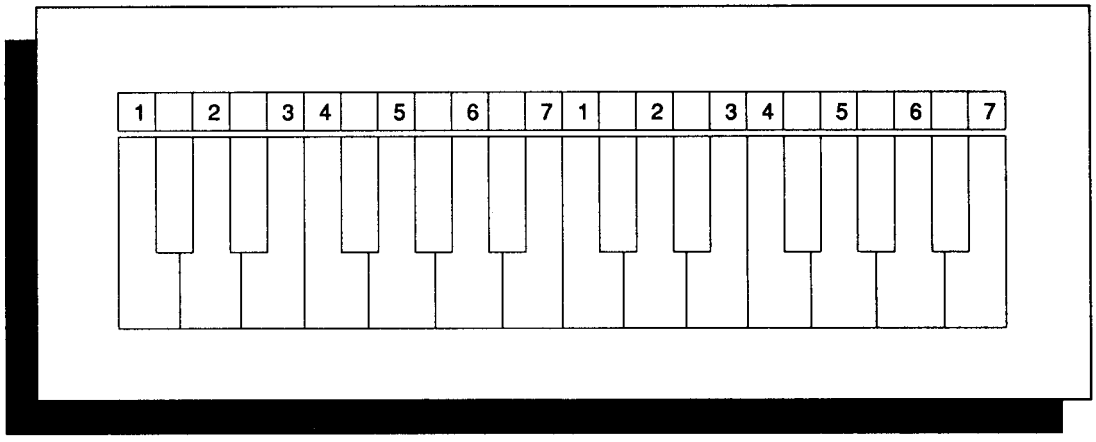
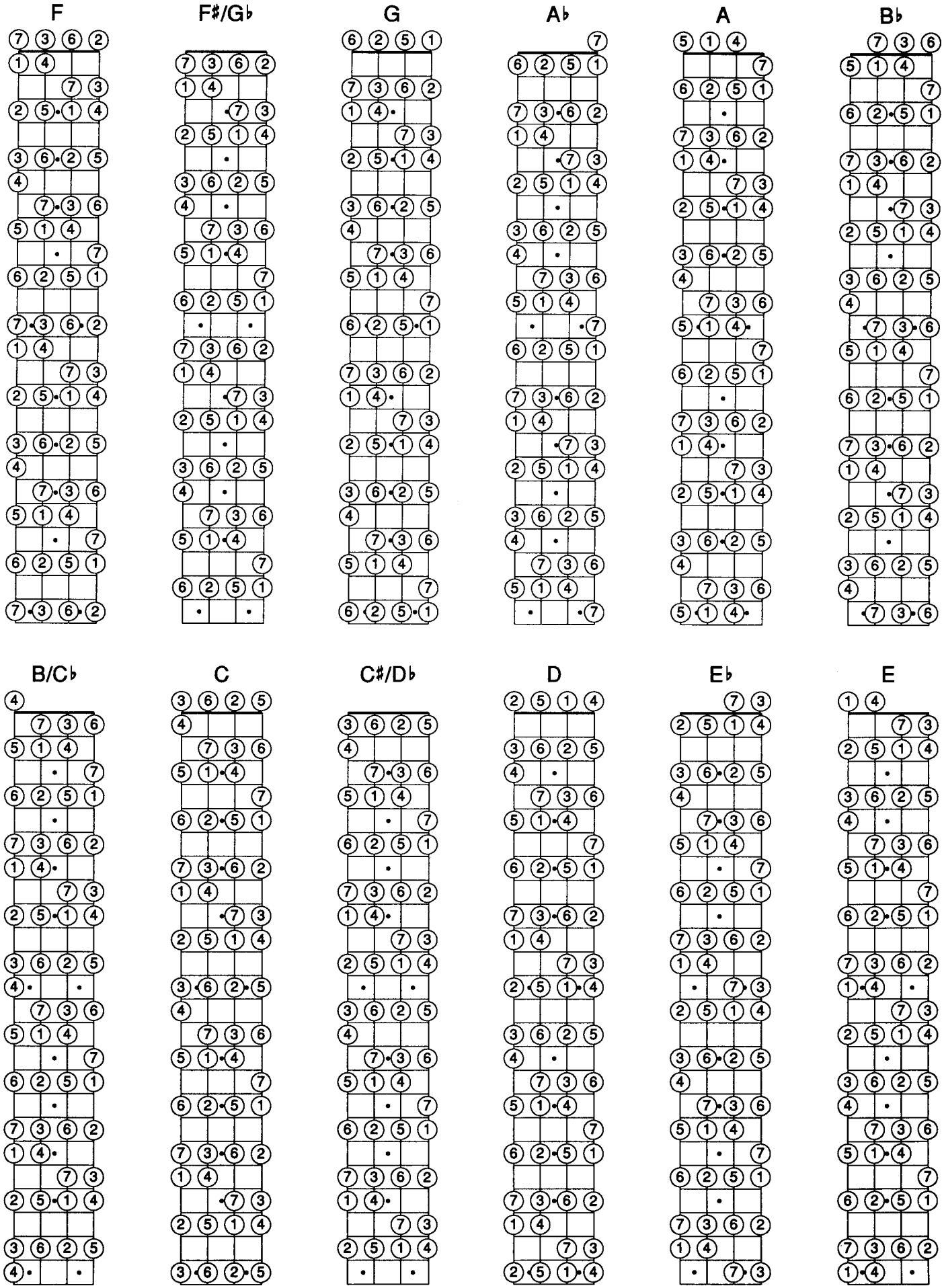


Bild 44

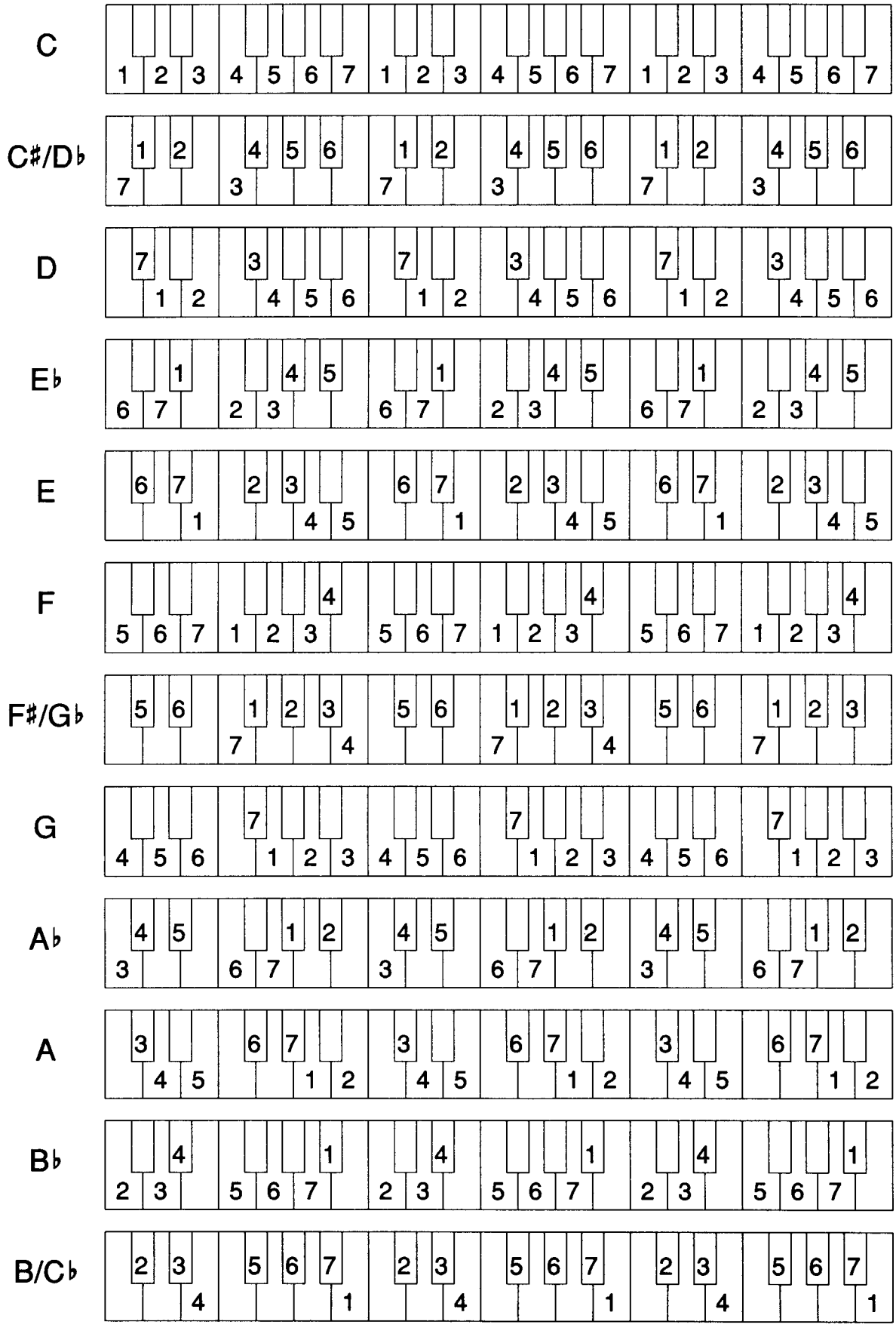
Sie müssen, um eine andere Tonart zu bekommen, die Tonhöhe der Anfangsnote verändern oder, anders ausgedrückt, die mathematische Formel, in diesem Falle die Dur-Tonleiter, der angemessenen Tonhöhe oder Tonart anpassen. Wir haben diesen Prozeß für Sie dargestellt, damit Sie ihn absolut verinnerlichen.

Auf den folgenden Seiten sind Intervalltabellen für Baß und Klavier abgebildet. Die Tonart steht über jeder Grifftabelle oder neben jeder Tastaturabbildung, und Sie werden feststellen, daß die Schaubilder für Sie in allen zwölf Tonarten ausgelegt sind. Offene Noten sind durch Kreise über der Grifftabelle dargestellt. Sie sollten diese gut lernen, weil sie Ihnen später bei der Analyse der Pattern-Aufgliederung (pattern breakdowns) helfen werden.

BASS-INTERVALL-TABELLEN



KLAVIER-INTERVALL-TABELLEN



DIE 7-TON-TONLEITERN

Da alle anderen Tonleitern von den 7-Ton-Tonleitern abstammen, werden diese zuerst behandelt.

Die Griffmuster (fingering patterns) setzen sich aus acht Mini-Patterns zusammen (Bild 45). Die Kombinationen dieser Mini-Patterns ergeben für jede Tonleiter die Pattern I bis VII.

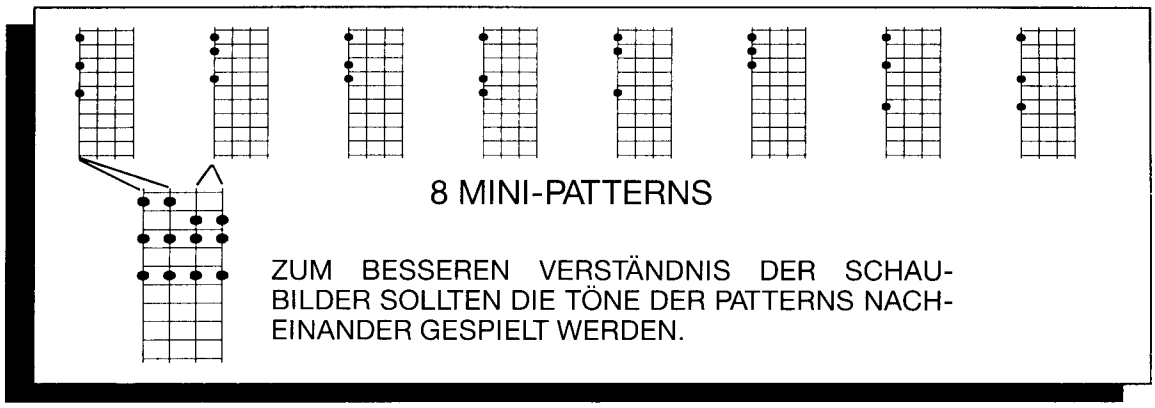


Bild 45

Die Aufgliederungen werden nur bis zur Höhe des 19. Bundes gezeigt, da alles vom 13. Bund aufwärts eine Wiederholung von Bund 1 bis 12 ist. Die vollständige Grifftabelle der Aufgliederungsseiten (Breakdown Pages) stellt jede passende Note auf jeder Saite für die jeweilige Tonart dar, die dann in Patterns aufgegliedert wird. Wenn Sie in der Tonleiter nach oben gehen, dann stimmt der erste Ton von jedem Muster mit einer Ton-Zahl überein.

DIE 5-TON-TONLEITERN

Eine 5-Ton-Tonleiter, auch als pentatonische Tonleiter bekannt, ist eine 7-Ton-Tonleiter, bei der zwei Töne ausgelassen werden. Sie können mit Hilfe der Tabelle auf der rechten Seite (Bild 46) jede 7-Ton-Tonleiter in eine pentatonische Tonleiter verwandeln. Durch einen systematischen Ausscheidungsprozeß können Sie von jeder 7-Ton-Tonleiter 15 pentatonische Tonleitern ableiten.

- Die **X** in den Quadraten zeigen die Töne an, die **ausgestrichen** worden sind.
- **Die Töne oder Zahlen darüber sind „generisch" (allgemein). Das heißt, daß sie mit ♭, ♭♭, #, ## und Auflösungszeichen alteriert werden können.**
- Wenn wir Ihnen sämtliche Kombinationen mit den Alterierungen geben würden, dann wären dies 98 solcher Tabellen. Probieren Sie es aus, wenn Sie möchten.

Zusammenfassung:

1. Schritt: Wählen Sie eine 7-Ton-Tonleiter oder einen Modus aus.

2. Schritt: Lassen Sie zwei beliebige Töne aus.

PENTATONIC SCALE FORMULA CHART

1	2	3	4	5	6	7
	X	X				
	X		X			
	X			X		
	X				X	
	X					X
		X	X			
		X		X		
		X			X	
		X				X
			X	X		
			X		X	
			X			X
				X	X	
				X		X
					X	X

Bild 46

DIE 6-TON-TONLEITERN

6-Ton-Tonleitern sind 7-Ton-Tonleitern, bei denen ein Ton ausgelassen wird.

Die bekanntesten der 6-Ton-Tonleitern sind die Ganzton-Tonleitern und die erweiterten Tonleitern. Die Formeln in Bild 47 sind alle vom erweiterten Akkord abgeleitet: 1–3–#5. Dem Akkord werden 3 Töne hinzugefügt, damit man eine 6-Ton-Tonleiter bekommt.

- Die **X** in den Kästchen und die Zahlen auf der Karte markieren die Töne, die gespielt werden müssen.
- Die * *erweiterte* Tonleiter ist die bekannteste der aufgelisteten Tonleitern.

AUGMENTED SCALE FORMULAS

	1		2		3	4		5		6		7
	1	X	X	X	**3**	X	X	X	**#5**	X	X	X
A	1	X			3	X			#5	X		
B	1	X			3	X			#5		X	
C	1	X			3	X			#5			X
D	1	X			3		X		#5	X		
E	1	X			3		X		#5		X	
F	1	X			3		X		#5			X
G	1	X			3			X	#5	X		
H	1	X			3			X	#5		X	
I	1	X			3			X	#5			X
J	1		X		3	X			#5	X		
K	1		X		3	X			#5		X	
L	1		X		3	X			#5			X
M	1		X		3		X		#5	X		
N	1		X		3		X		#5		X	
O	1		X		3		X		#5			X
P	1		X		3			X	#5	X		
Q	1		X		3			X	#5		X	
R	1		X		3			X	#5			X
S	1			X	3	X			#5	X		
T	1			X	3	X			#5		X	
U	1			X	3	X			#5			X
V	1			X	3		X		#5	X		
W	1			X	3		X		#5		X	
X	1			X	3		X		#5			X
Y	1			X	3			X	#5	X		
Z	1			X	3			X	#5		X	
*	1			X	3			X	#5			X

Bild 47

DIE 8-TON-TONLEITERN

DIMINISHED SCALE FORMULAS

	1		2		3	4		5		6		7
	1	X	X	**♭3**	X	X	**♭5**	X	X	**♭♭7**	X	X
H / W	1	X		♭3	X		♭5	X		♭♭7	X	
B	1	X		♭3	X		♭5	X		♭♭7		X
C	1	X		♭3	X		♭5		X	♭♭7	X	
D	1	X		♭3	X		♭5		X	♭♭7		X
E	1	X		♭3		X	♭5	X		♭♭7	X	
F	1	X		♭3		X	♭5	X		♭♭7		X
G	1	X		♭3		X	♭5		X	♭♭7	X	
H	1	X		♭3		X	♭5		X	♭♭7		X
I	1		X	♭3	X		♭5	X		♭♭7	X	
J	1		X	♭3	X		♭5	X		♭♭7		X
K	1		X	♭3	X		♭5		X	♭♭7	X	
L	1		X	♭3	X		♭5		X	♭♭7		X
M	1		X	♭3		X	♭5	X		♭♭7	X	
N	1		X	♭3		X	♭5	X		♭♭7		X
O	1		X	♭3		X	♭5		X	♭♭7	X	
W / H	1		X	♭3		X	♭5		X	♭♭7		X

Bild 48

So wie man Tonleitern durch das Auslassen von Tönen einer 7-Ton-Tonleiter herstellen kann, so kann man eine Tonleiter auch durch das Hinzufügen eines anderen Tones herstellen, was dann 8 Töne ergibt.

Die Tabelle links (Bild 48) ist vom verminderten Akkord abgeleitet: 1–♭3–♭5–♭♭7. Hier werden dann vier weitere Töne zu den ursprünglichen 4 hinzugefügt, damit man eine 8-Ton-Tonleiter bekommt.

- Die **X** in den Kästchen und die Zahlen in der Tabelle zeigen die Töne an, die gespielt werden müssen.
- Die Tonleitern: H/G *(Halbton – Ganzton vermindert)* und G/H *(Ganzton – Halbton vermindert)* sind die bekanntesten verminderten Tonleitern.

MAJOR

KEYBOARD PATTERNS

QUICK MODE GENERATOR CHART

I	II	III	IV	V	VI	VII
C	B♭	A♭	G	F	E♭	C♯/D♭
C♯/D♭	B/C♭	A	A♭	F♯/G♭	E	D
D	C	B♭	A	G	F	E♭
E♭	C♯/D♭	B/C♭	B♭	A♭	F♯/G♭	E
E	D	C	B/C♭	A	G	F
F	E♭	C♯/D♭	C	B♭	A♭	F♯/G♭
F♯/G♭	E	D	C♯/D♭	B/C♭	A	G
G	F	E♭	D	C	B♭	A♭
A♭	F♯/G♭	E	E♭	C♯/D♭	B/C♭	A
A	G	F	E	D	C	B♭
B♭	A♭	F♯/G♭	F	E♭	C♯/D♭	B/C♭
B/C♭	A	G	F♯/G♭	E	D	C

FINGERING PATTERNS

I

II

III

IV

V

VI

VII

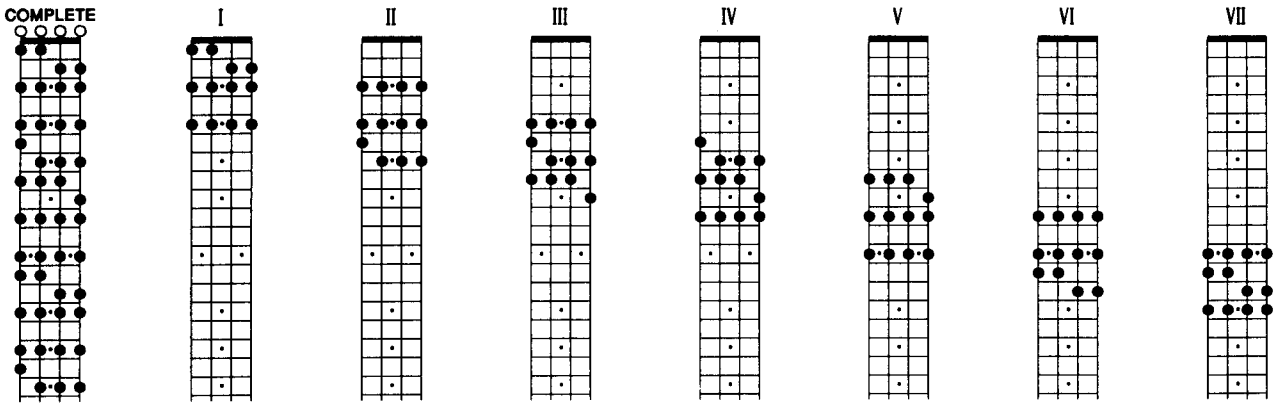
SCALE / MODE - CHORD CHART

I	IONIAN	M, △, △^{9}
II	DORIAN	$^{-}$7, $^{-}$9
III	PHRYGIAN	$^{-}$7
IV	LYDIAN	△, △^{9}, △$^{\sharp 11}$
V	MIXOLYDIAN	7, 9, 11, 13
VI	AEOLIAN	$^{-}$7, $^{-}$9, $^{-}$11
VII	LOCRIAN	∅

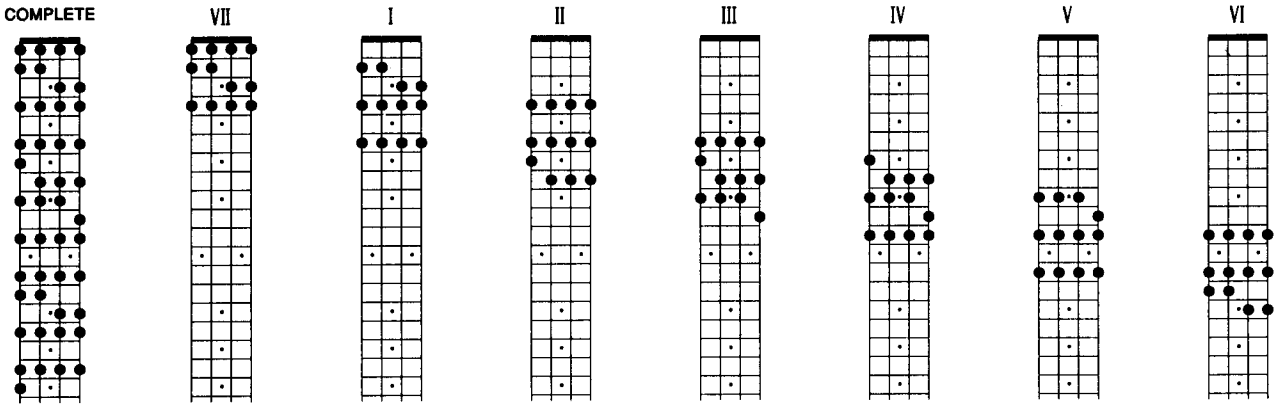
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	IONIAN	1		2		3	4		5		6		7	1		2		3	4		5		6		7
II	DORIAN			1		2	♭3		4		5		6	♭7											
III	PHRYGIAN					1	♭2		♭3		4		5	♭6		♭7									
IV	LYDIAN						1		2		3		♯4	5		6		7							
V	MIXOLYD								1		2		3	4		5		6	♭7						
VI	AEOLIAN										1		2	♭3		4		5	♭6		♭7				
VII	LOCRIAN												1	♭2		♭3		4	♭5		♭6		♭7		

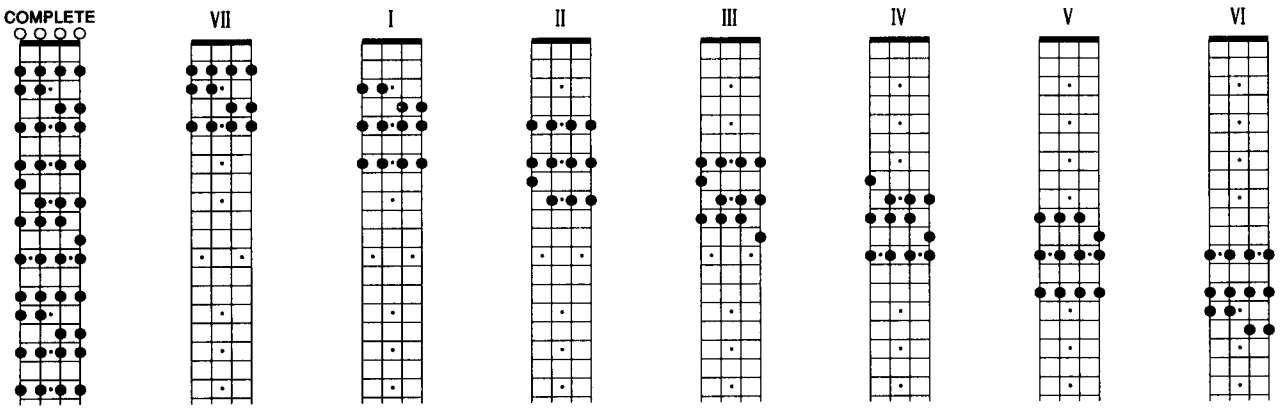
F MAJOR = G DORIAN ~ A PHRYGIAN ~ B♭ LYDIAN ~ C MIXOLYDIAN ~ D AEOLIAN ~ E LOCRIAN



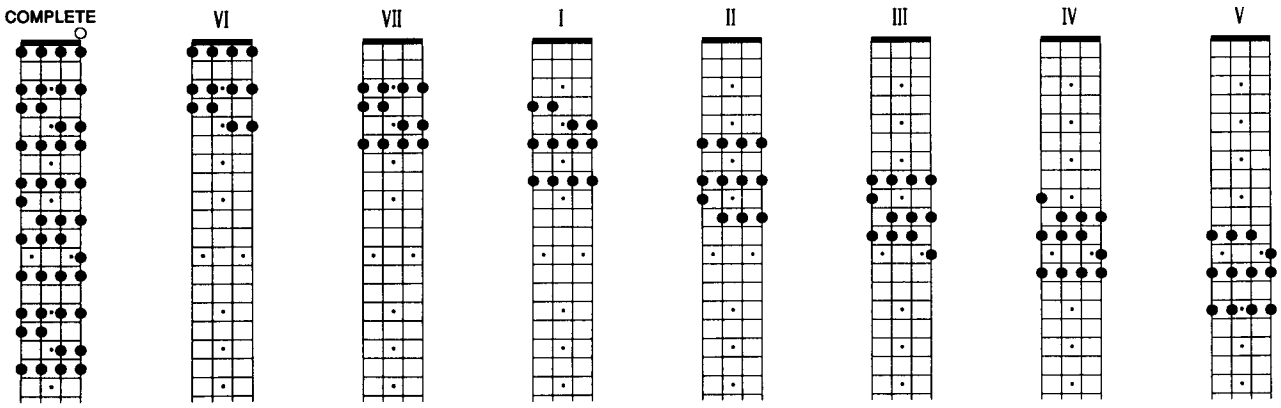
F♯ / G♭ MAJOR = A♭ DORIAN ~ B♭ PHRYGIAN ~ B / C♭ LYDIAN ~ C♯ / D♭ MIXOLYDIAN ~ E♭ AEOLIAN ~ F LOCRIAN



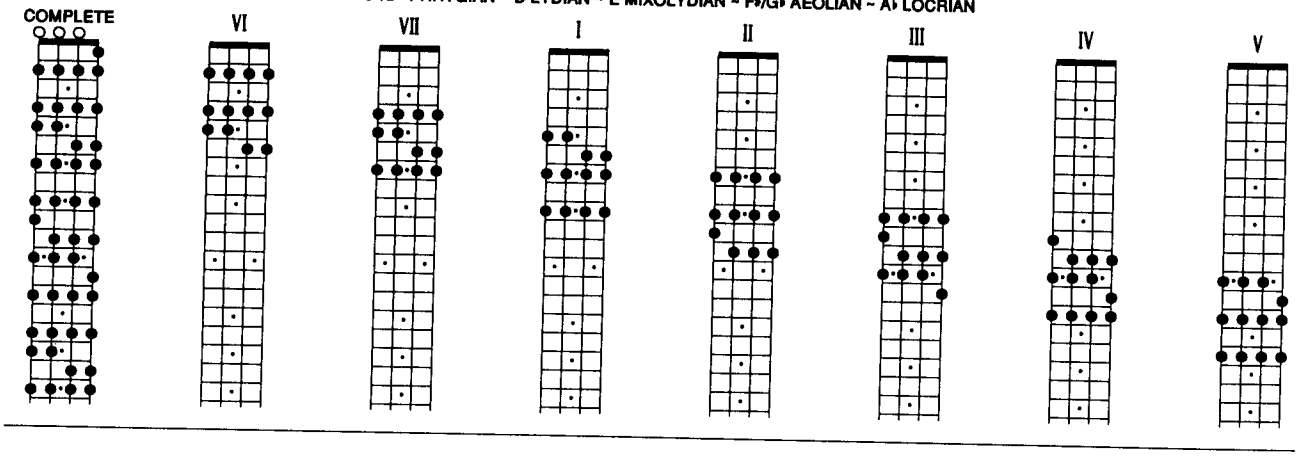
G MAJOR = A DORIAN ~ B / C♭ PHRYGIAN ~ C LYDIAN ~ D MIXOLYDIAN ~ E AEOLIAN ~ F♯ / G♭ LOCRIAN



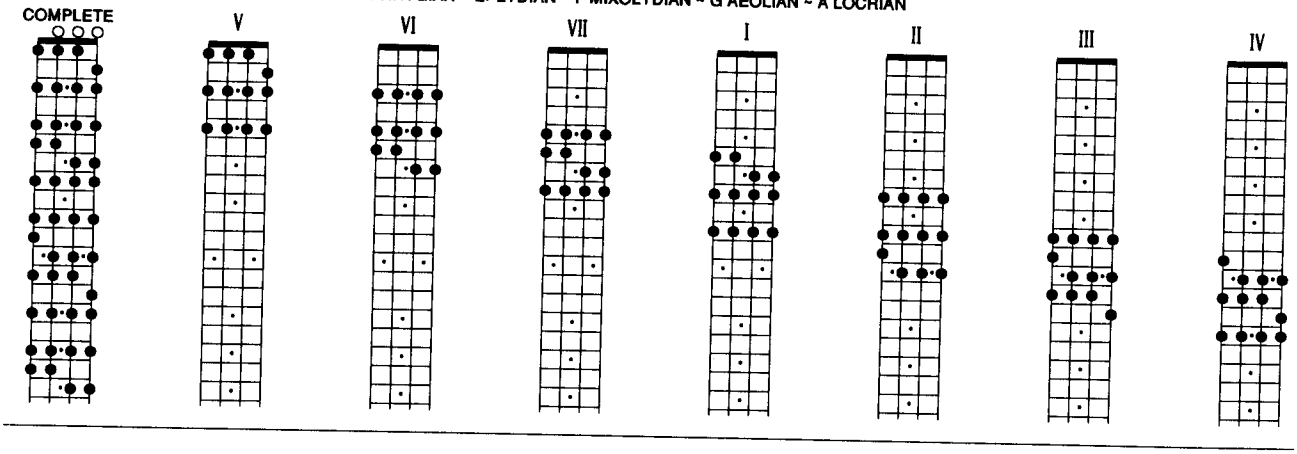
A♭ MAJOR = B♭ DORIAN ~ C PHRYGIAN ~ C♯ / D♭ LYDIAN ~ E♭ MIXOLYDIAN ~ F AEOLIAN ~ G LOCRIAN



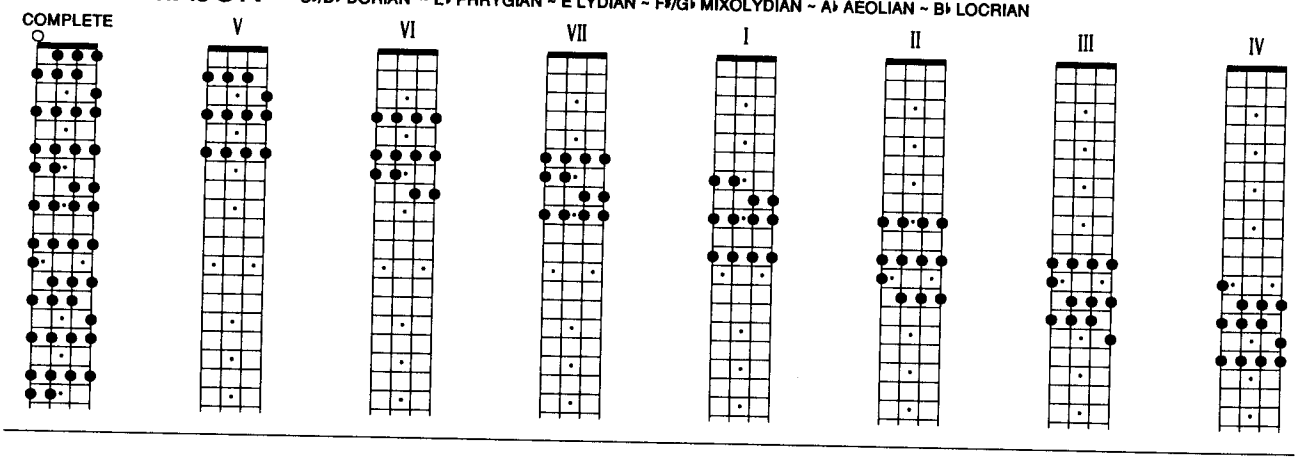
A MAJOR = B/C♭ DORIAN ~ C♯/D♭ PHRYGIAN ~ D LYDIAN ~ E MIXOLYDIAN ~ F♯/G♭ AEOLIAN ~ A♭ LOCRIAN



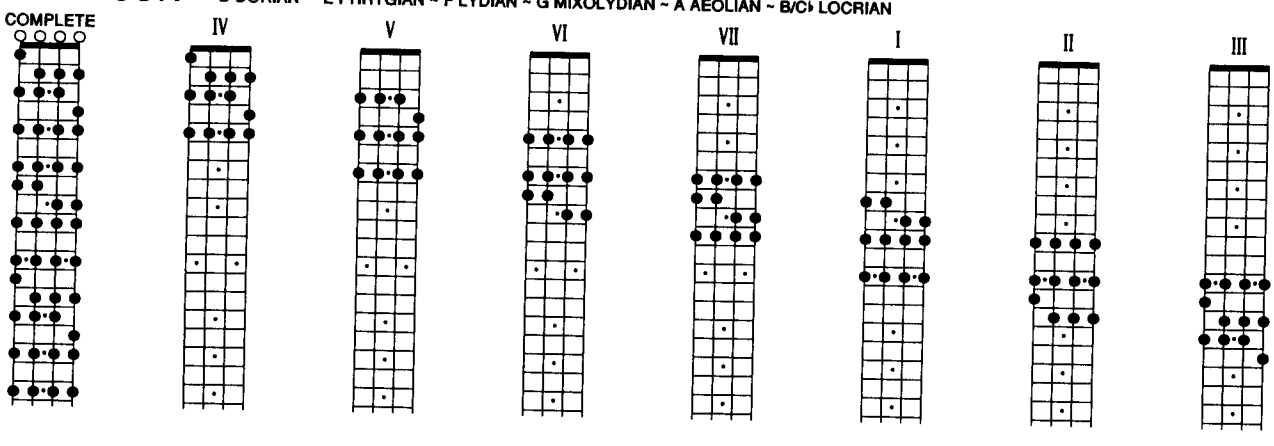
B♭ MAJOR = C DORIAN ~ D PHRYGIAN ~ E♭ LYDIAN ~ F MIXOLYDIAN ~ G AEOLIAN ~ A LOCRIAN



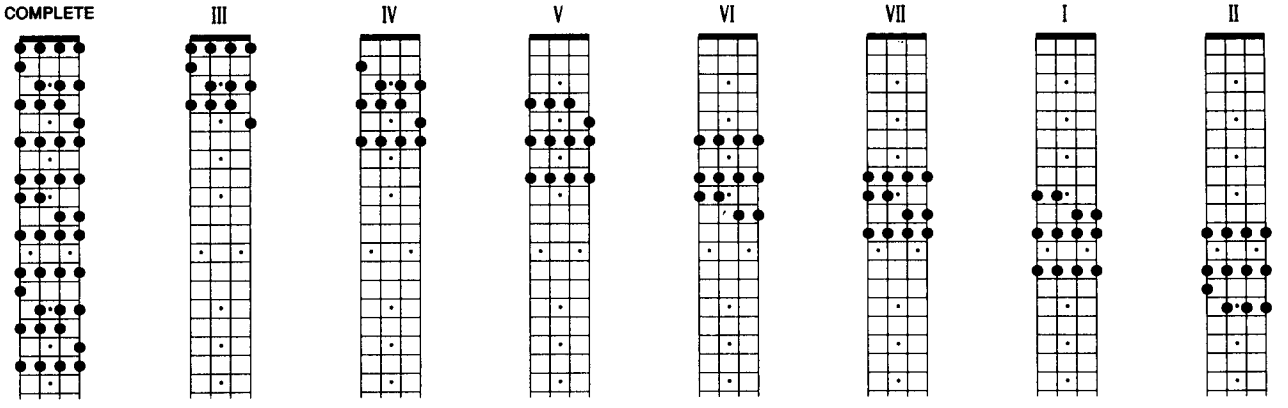
B / C♭ MAJOR = C♯/D♭ DORIAN ~ E♭ PHRYGIAN ~ E LYDIAN ~ F♯/G♭ MIXOLYDIAN ~ A♭ AEOLIAN ~ B♭ LOCRIAN



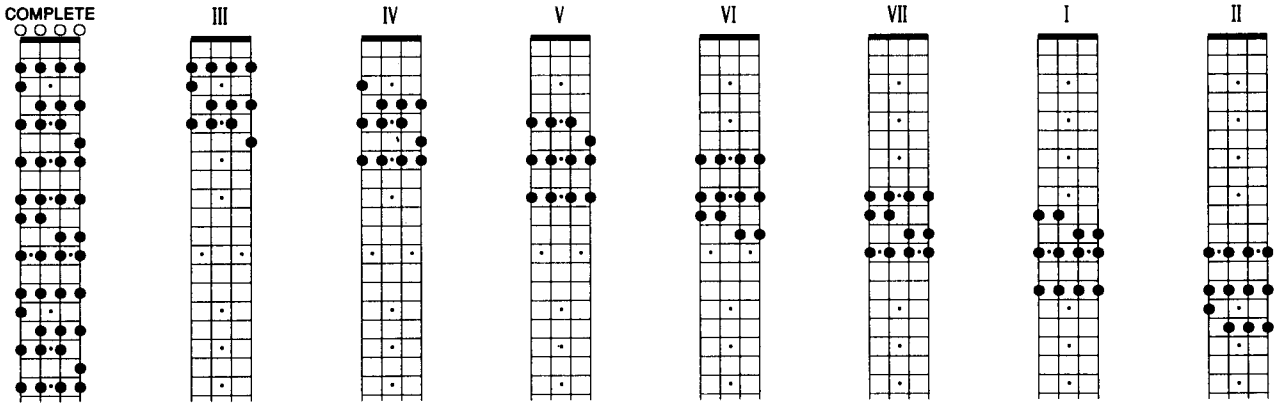
C MAJOR = D DORIAN ~ E PHRYGIAN ~ F LYDIAN ~ G MIXOLYDIAN ~ A AEOLIAN ~ B/C♭ LOCRIAN



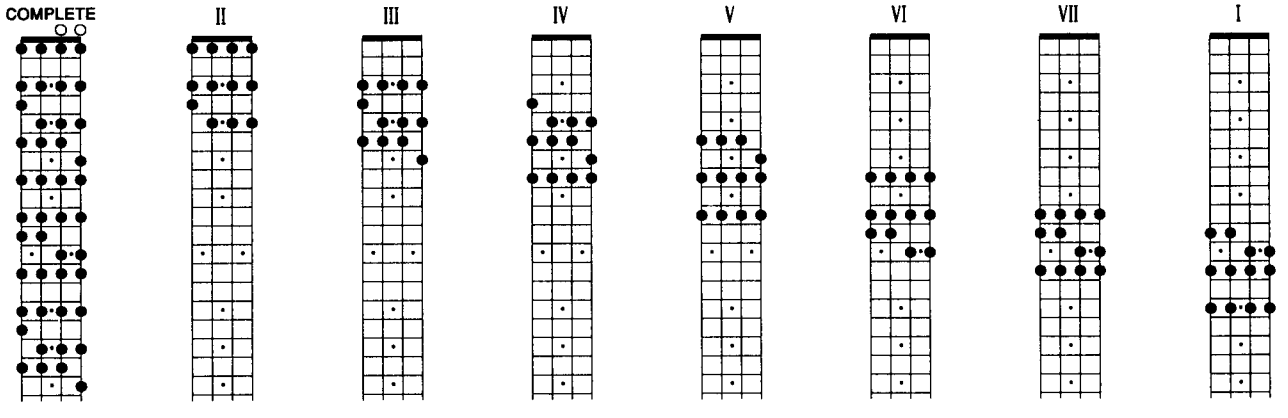
C♯ / D♭ MAJOR = E♭ DORIAN ~ F PHRYGIAN ~ F♯ / G♭ LYDIAN ~ A♭ MIXOLYDIAN ~ B♭ AEOLIAN ~ C LOCRIAN



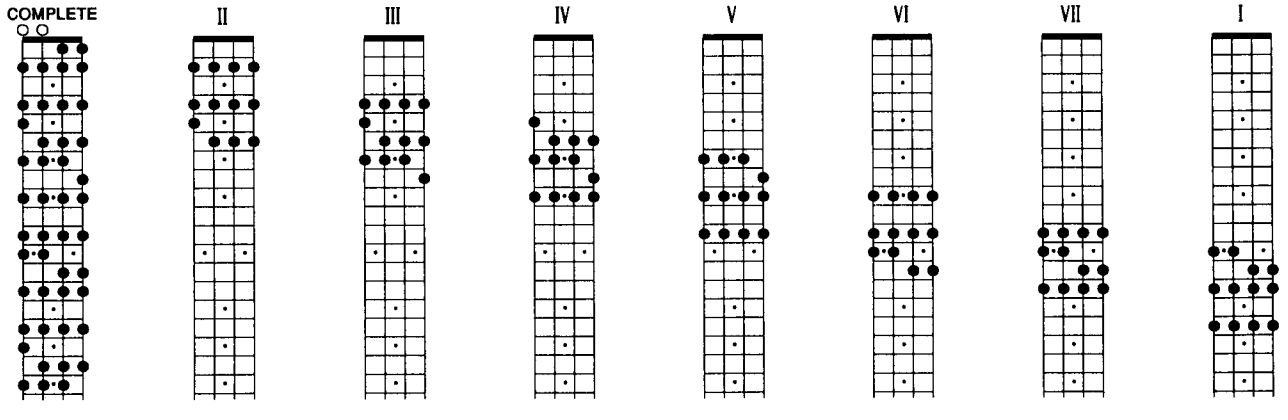
D MAJOR = E DORIAN ~ F♯ / G♭ PHRYGIAN ~ G LYDIAN ~ A MIXOLYDIAN ~ B / C♭ AEOLIAN ~ C♯ / D♭ LOCRIAN



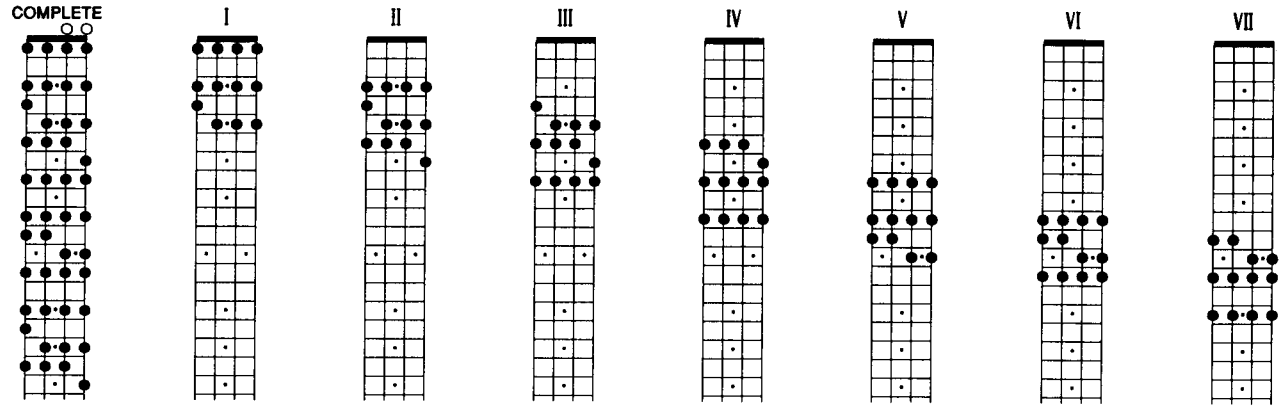
E♭ MAJOR = F DORIAN ~ G PHRYGIAN ~ A♭ LYDIAN ~ B♭ MIXOLYDIAN ~ C AEOLIAN ~ D LOCRIAN



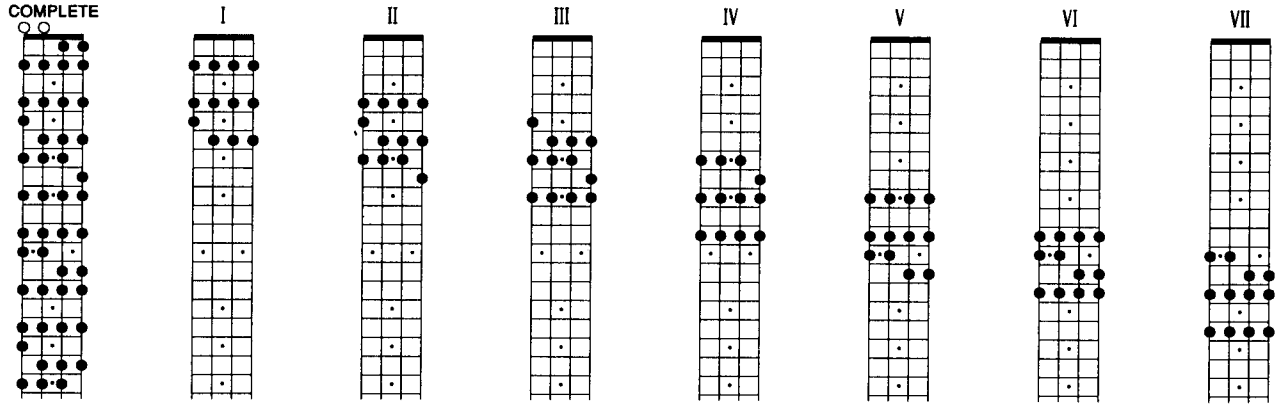
E MAJOR = F♯ / G♭ DORIAN ~ A♭ PHRYGIAN ~ A LYDIAN ~ B / C♭ MIXOLYDIAN ~ C♯ / D♭ AEOLIAN ~ E♭ LOCRIAN



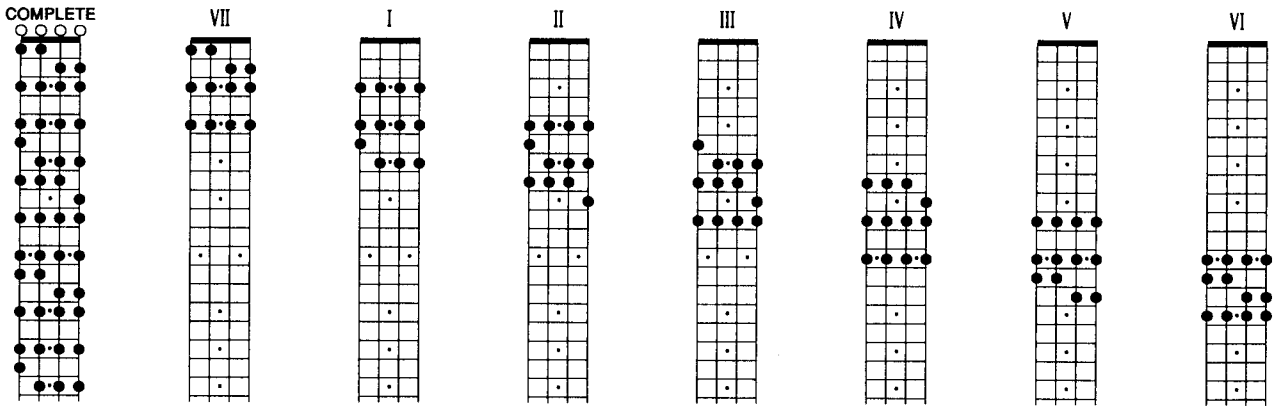
F DORIAN



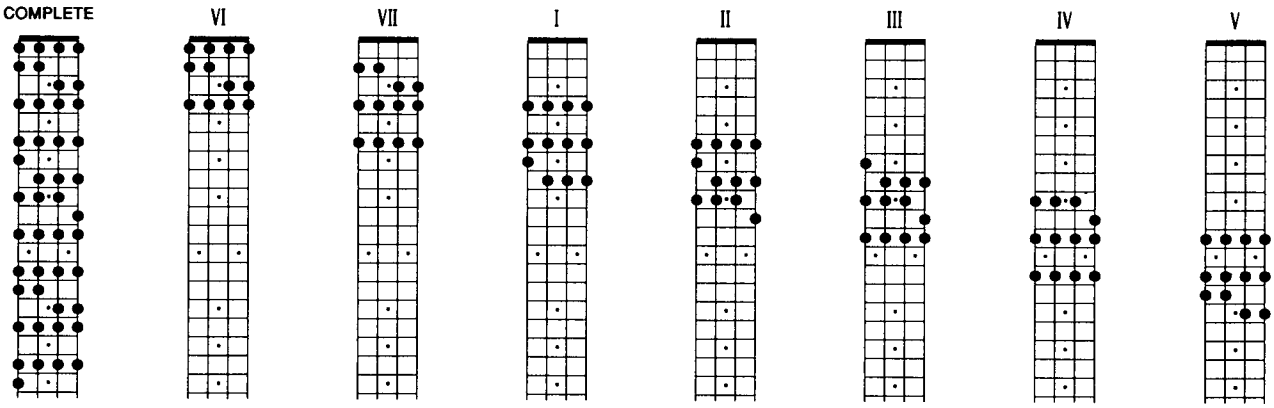
F♯ / G♭ DORIAN



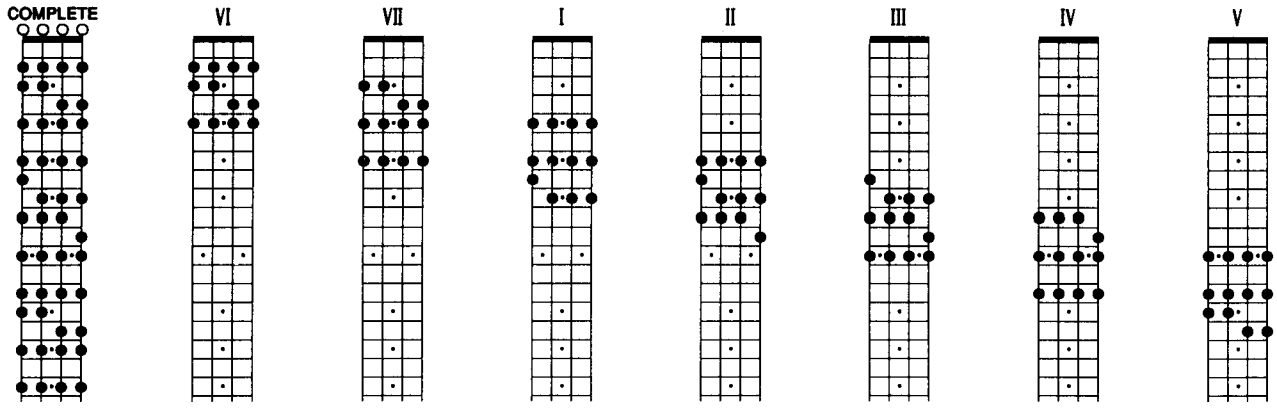
G DORIAN



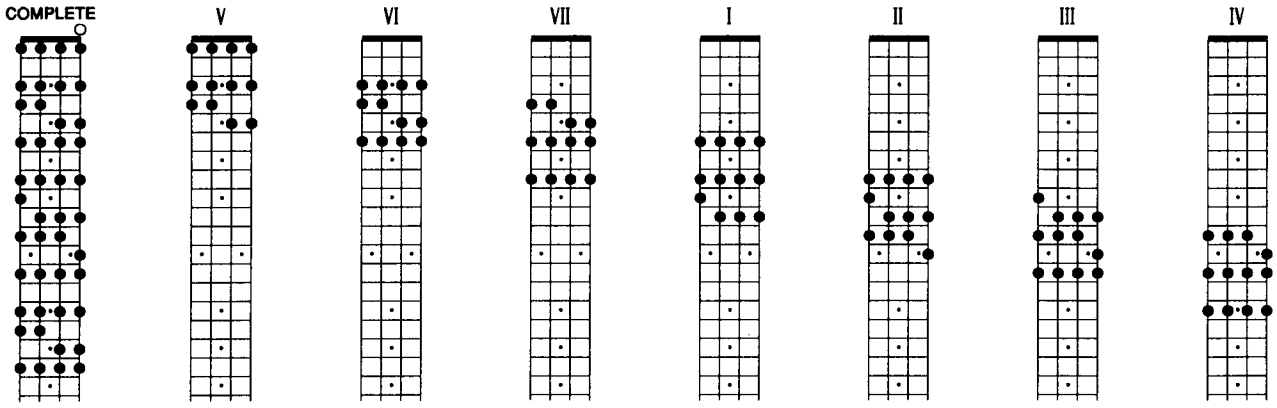
A♭ DORIAN



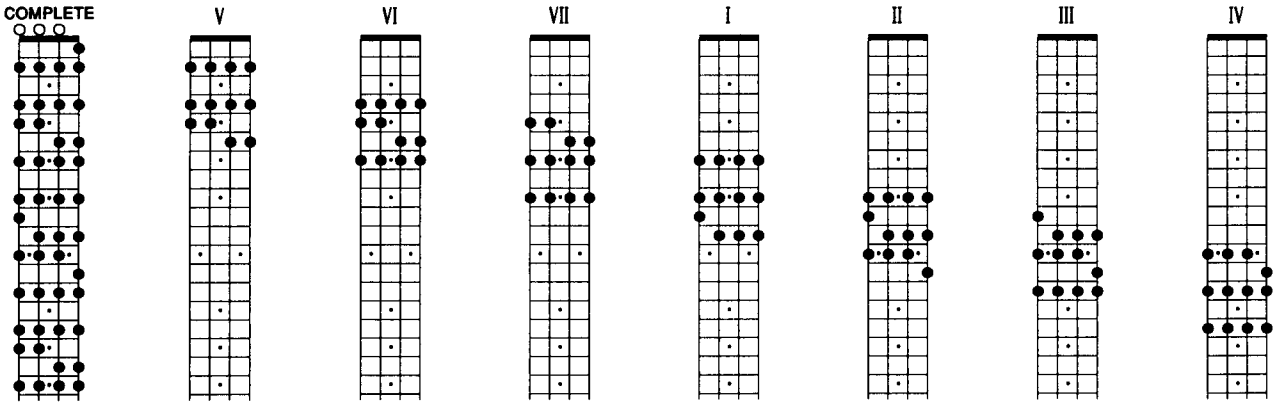
A DORIAN



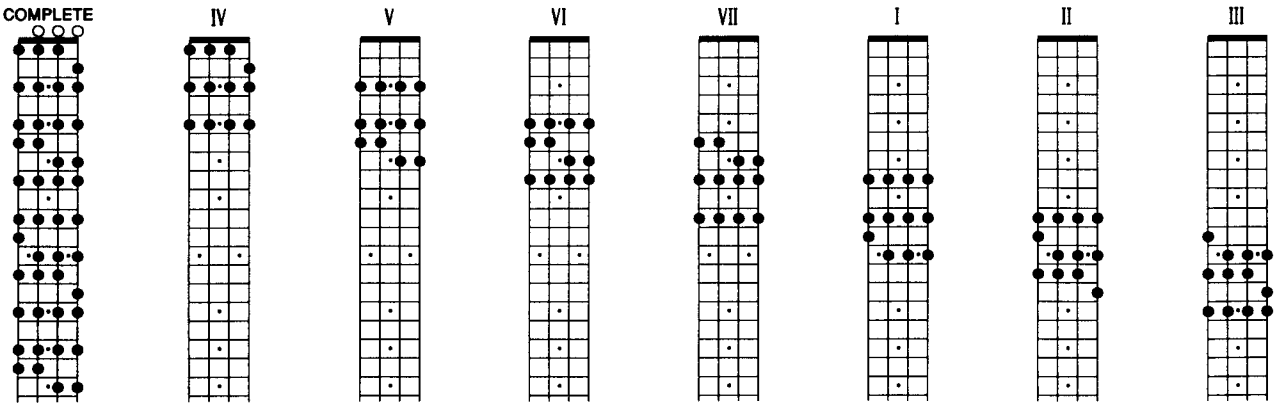
B♭ DORIAN



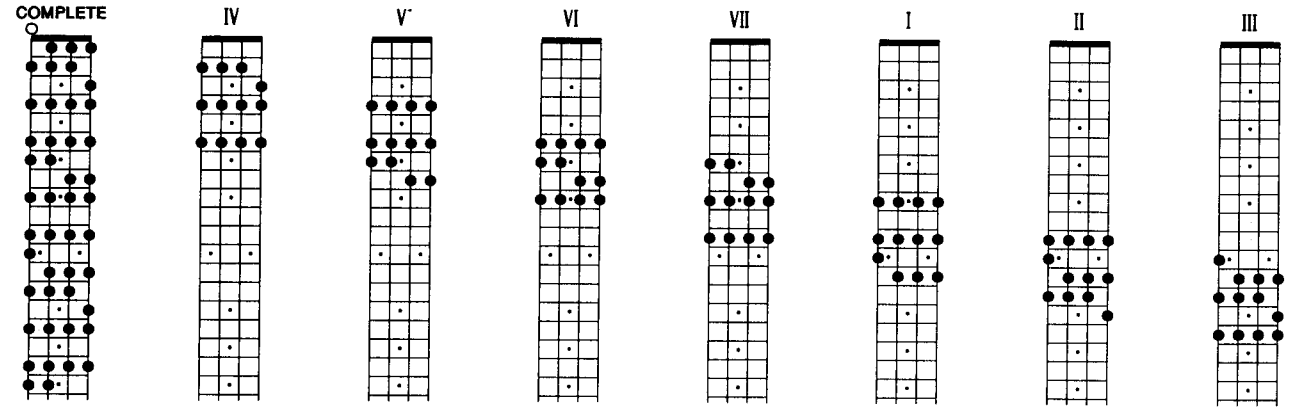
B / C♭ DORIAN



C DORIAN



C♯ / D♭ DORIAN



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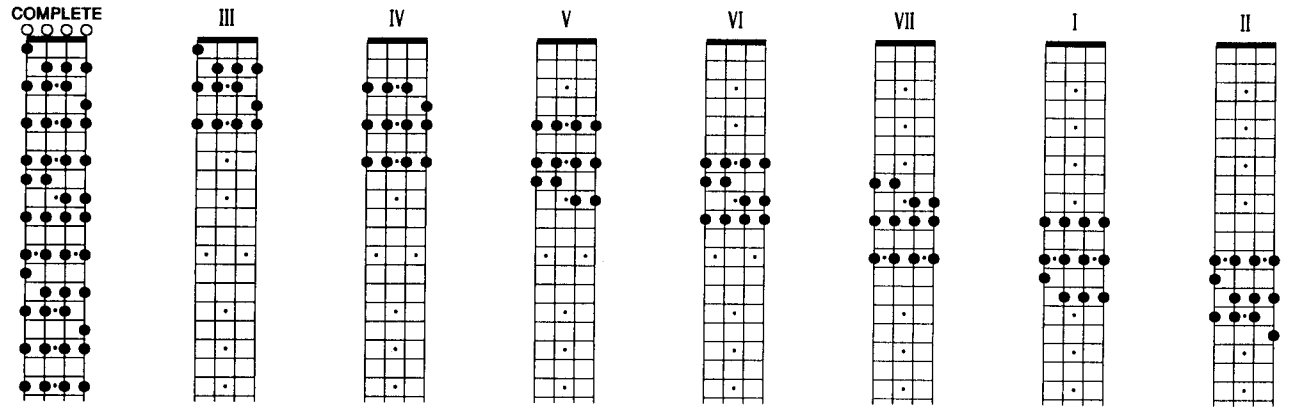

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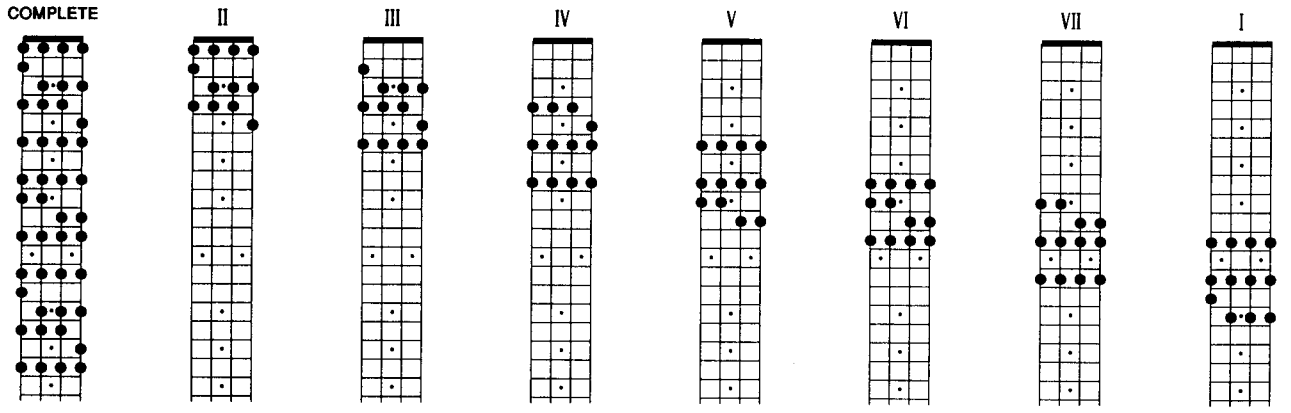

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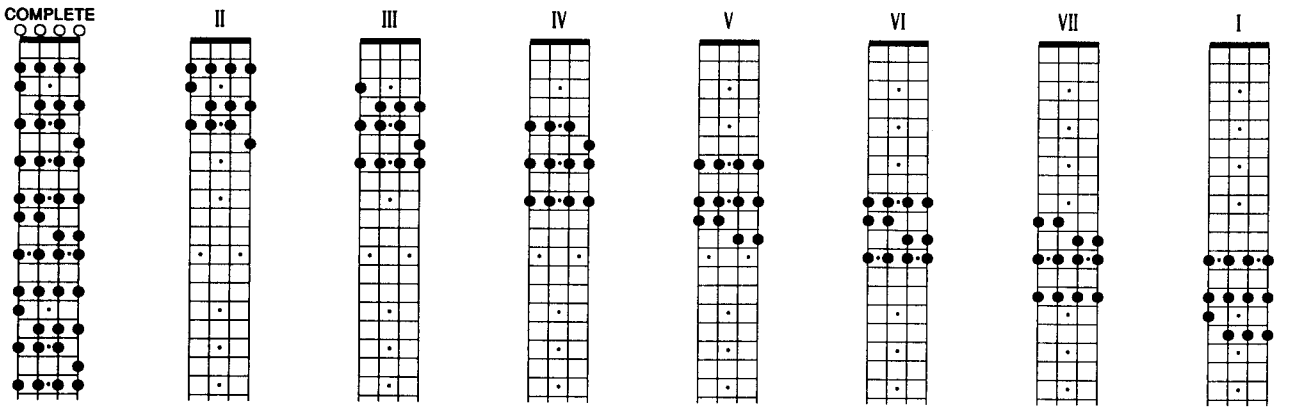

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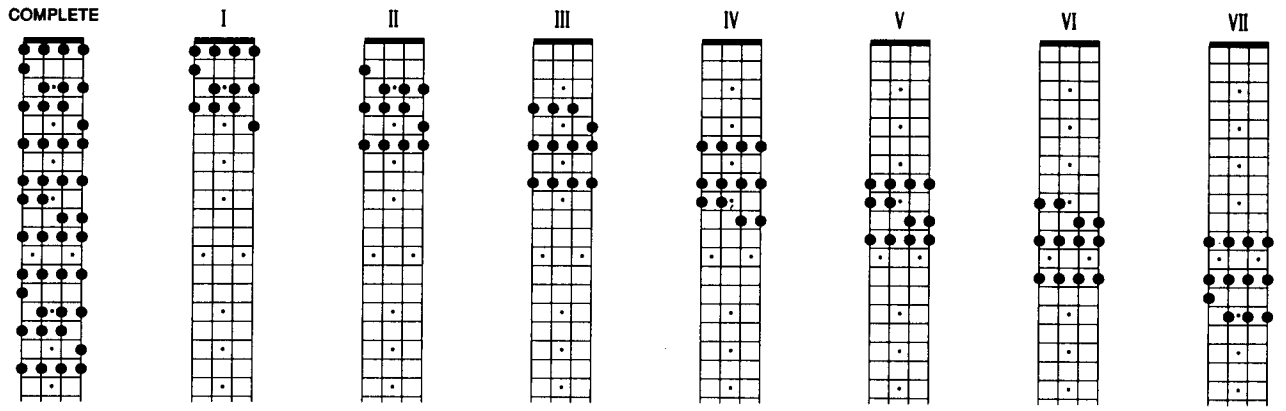

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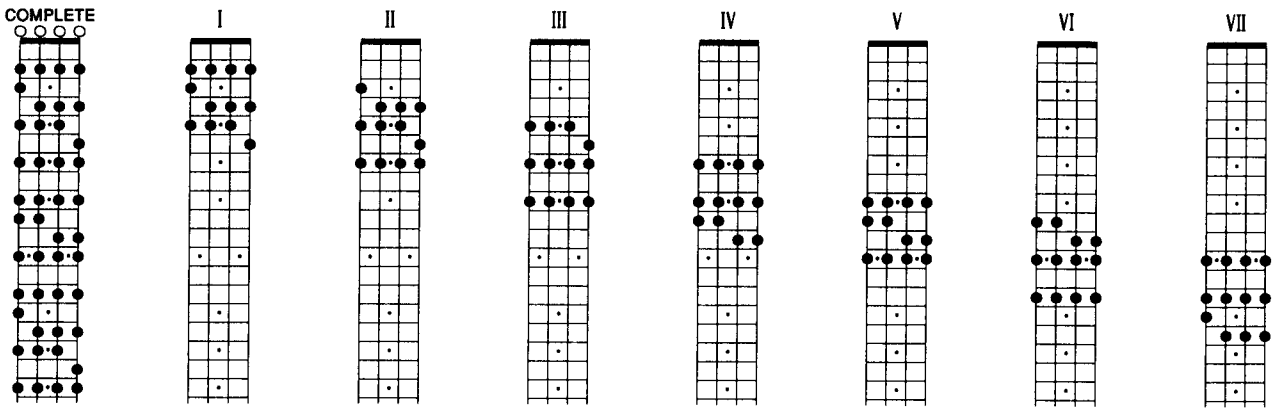

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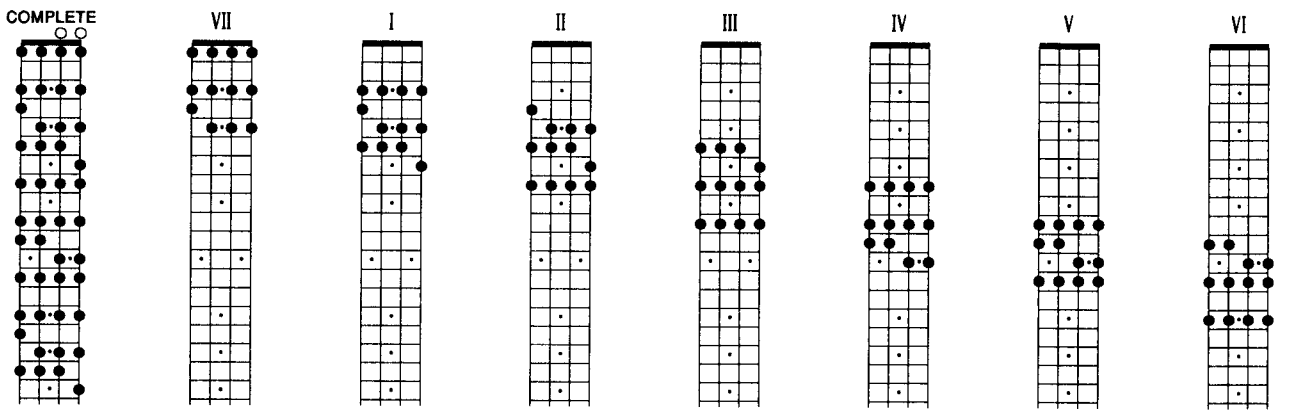

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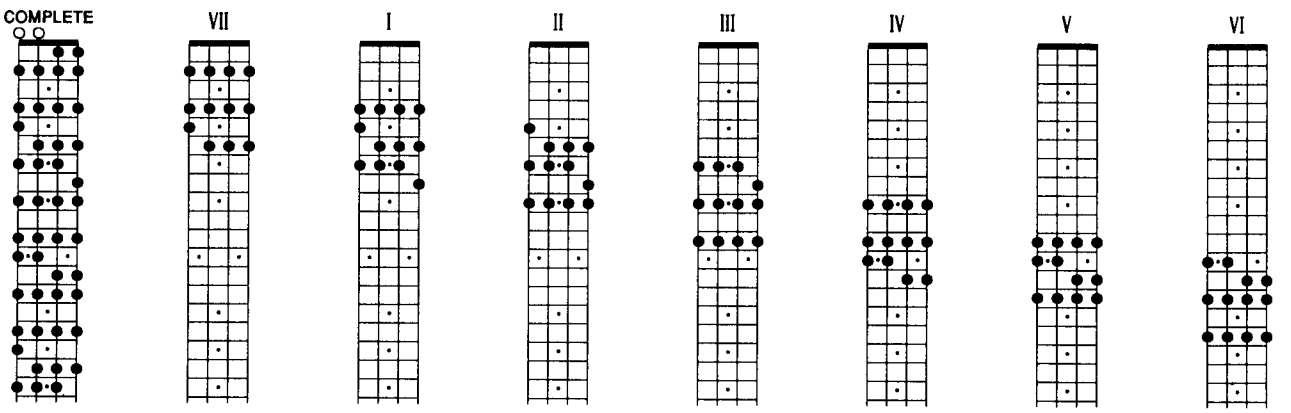

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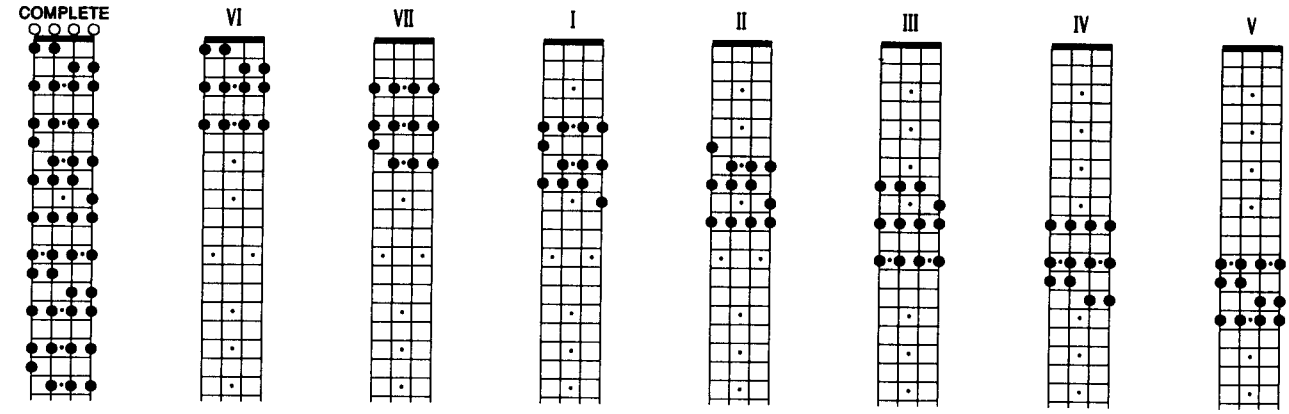

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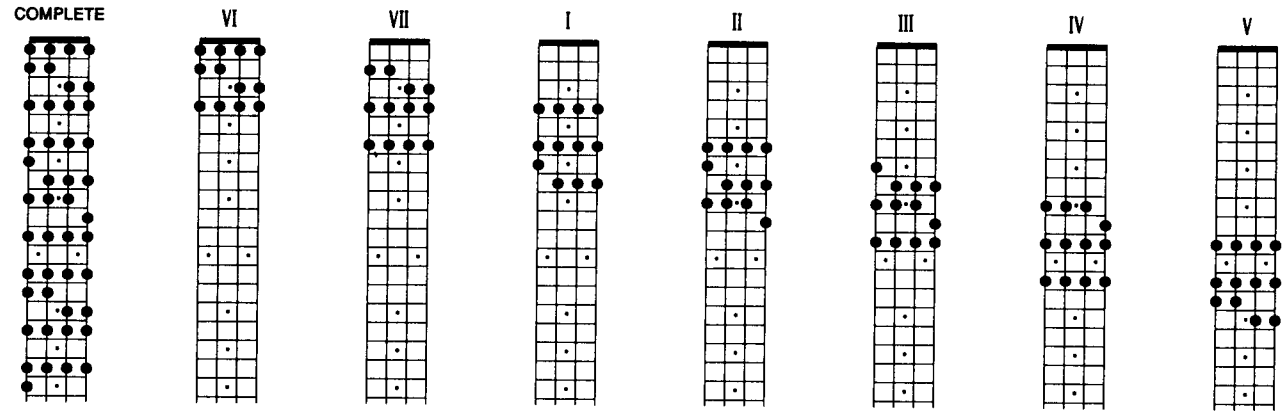

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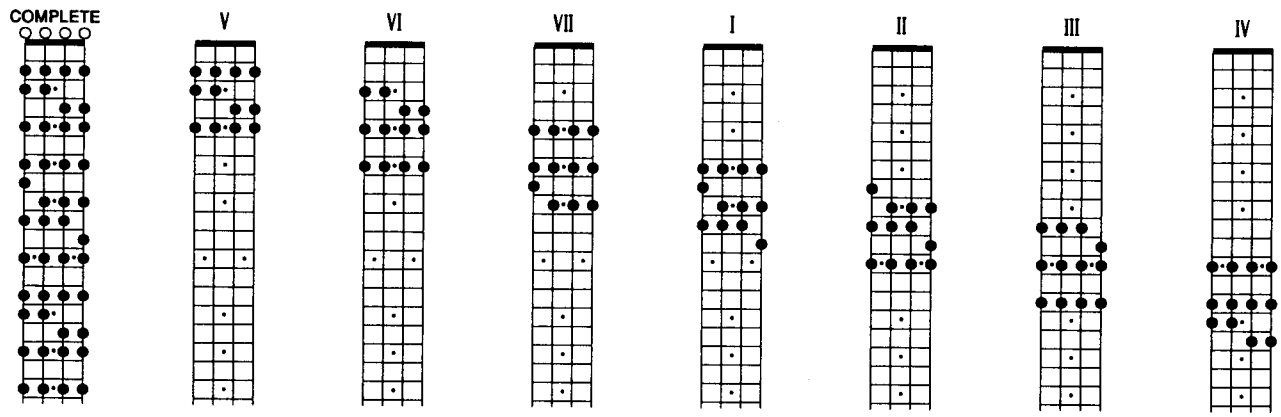

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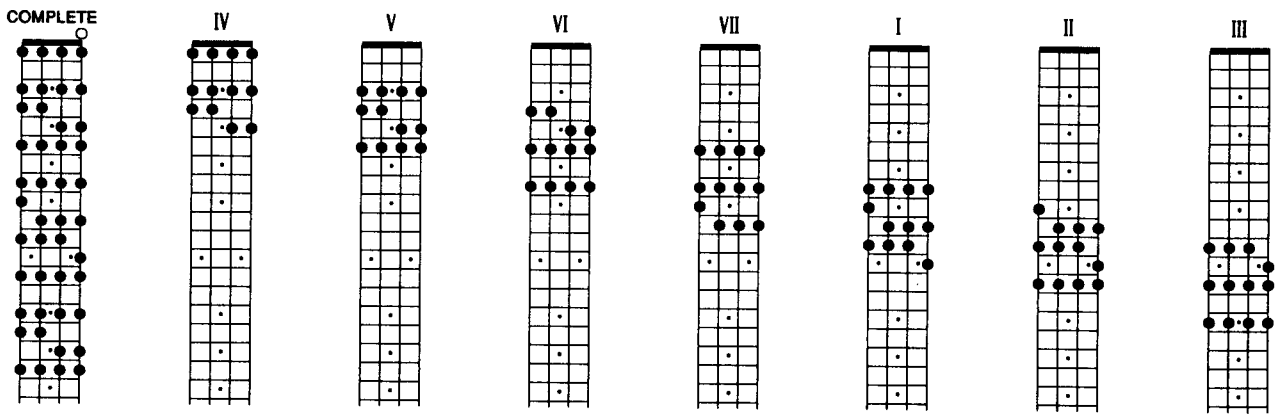

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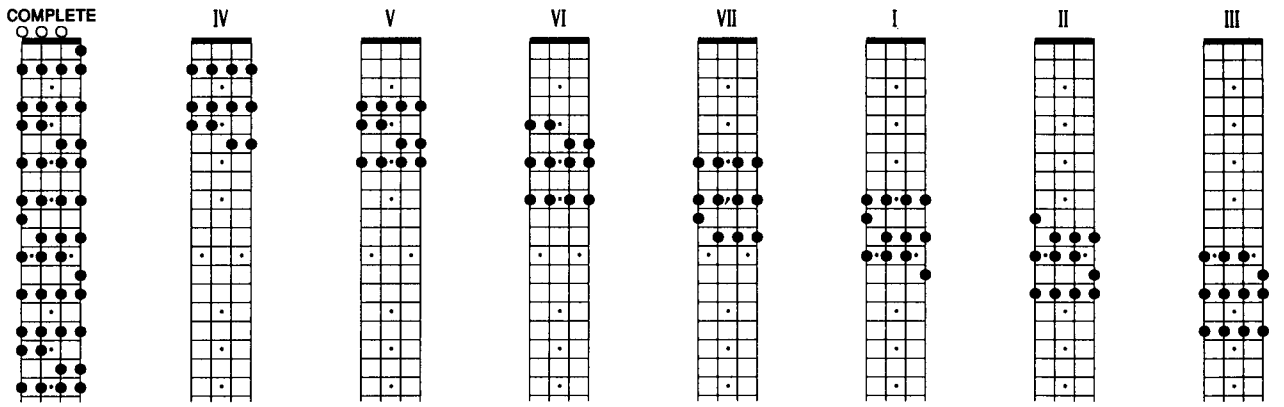

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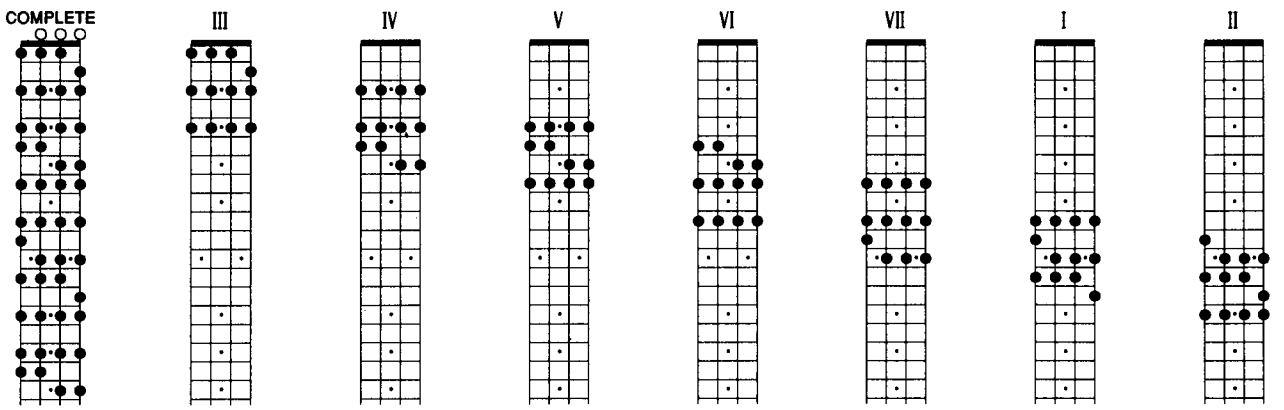

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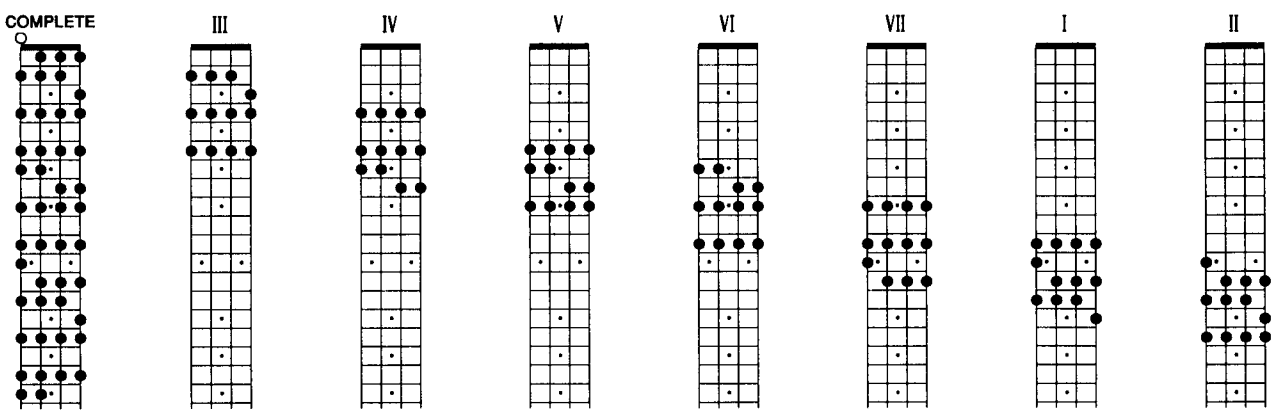

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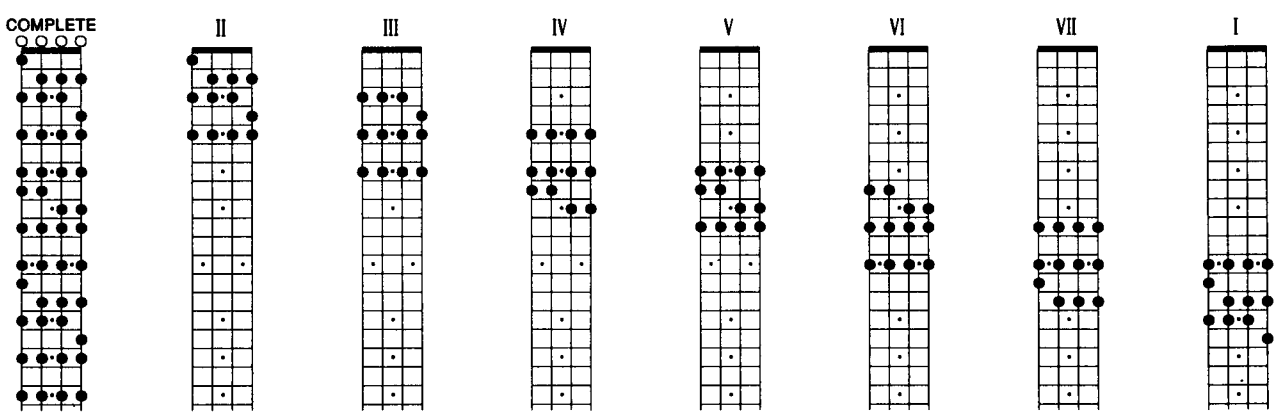

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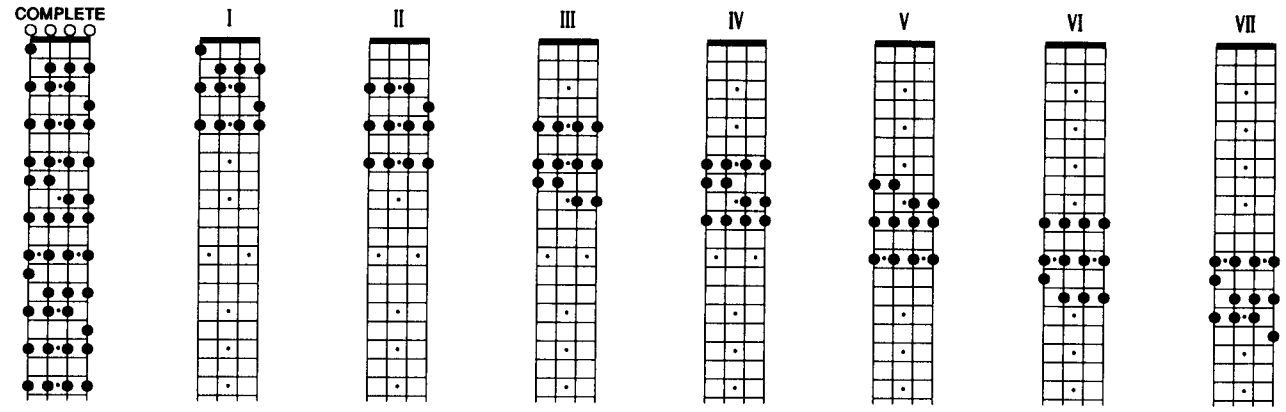

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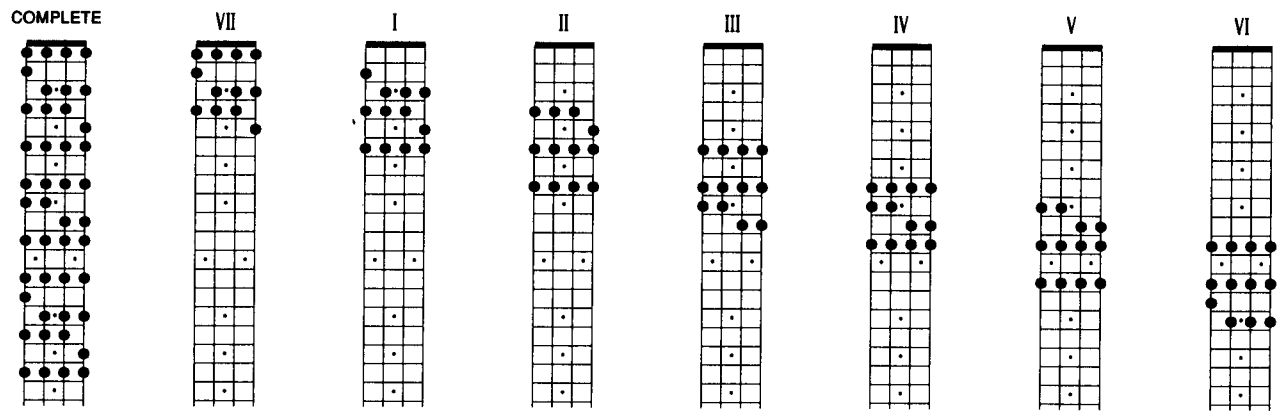

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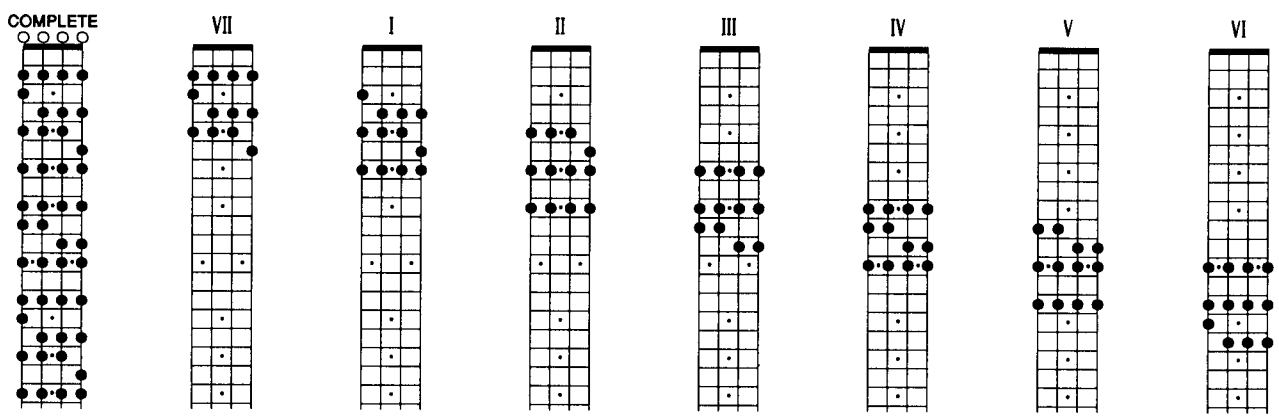

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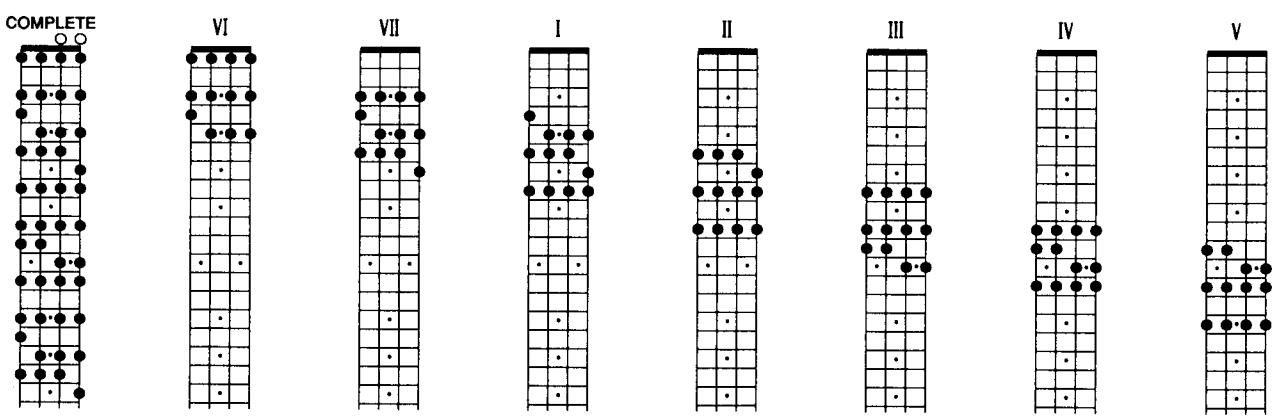

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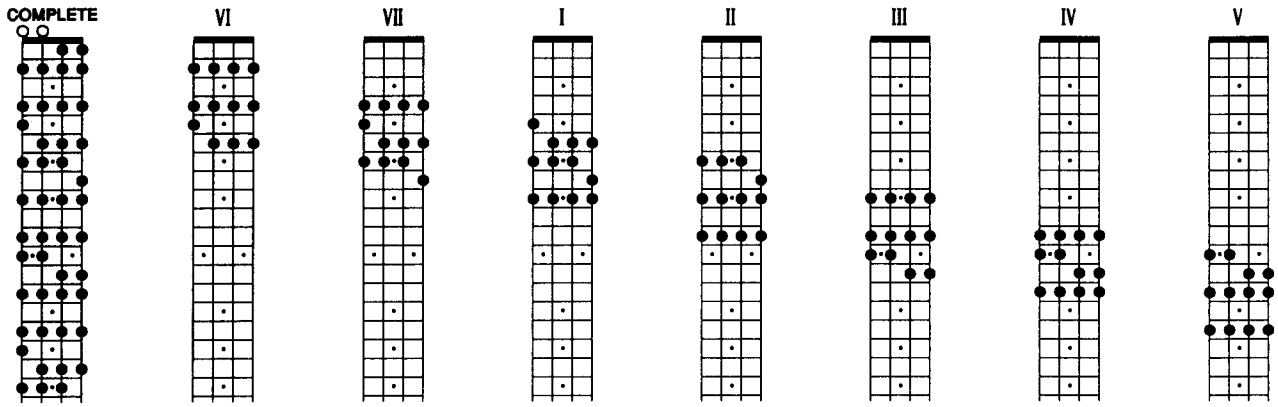

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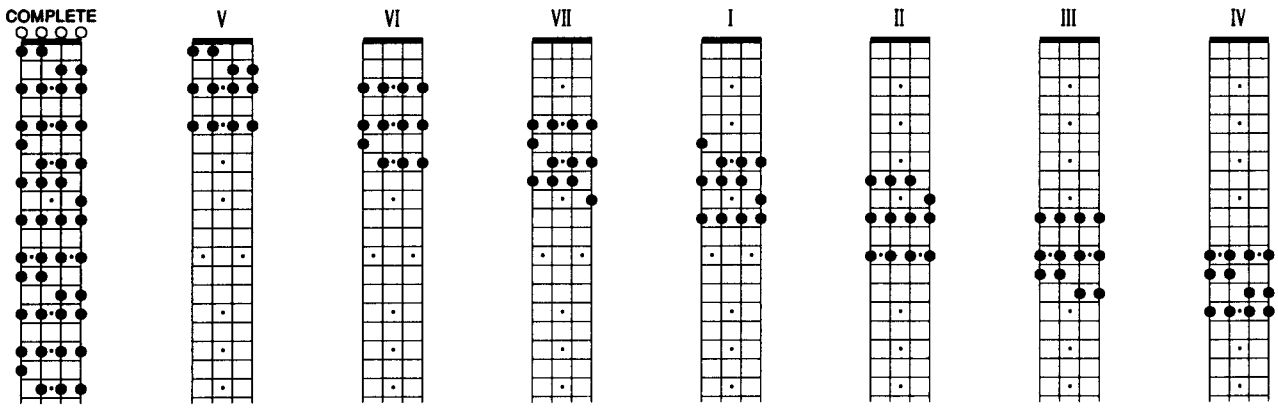

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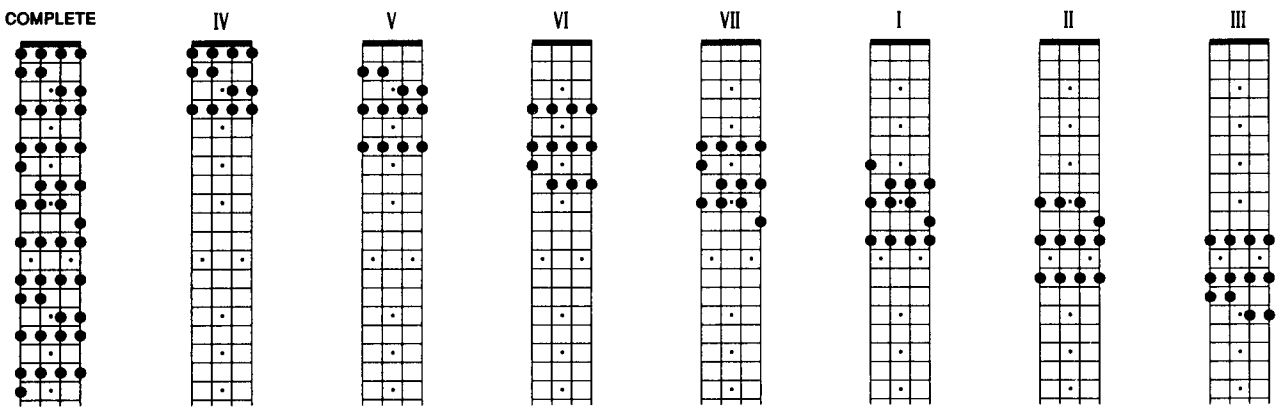

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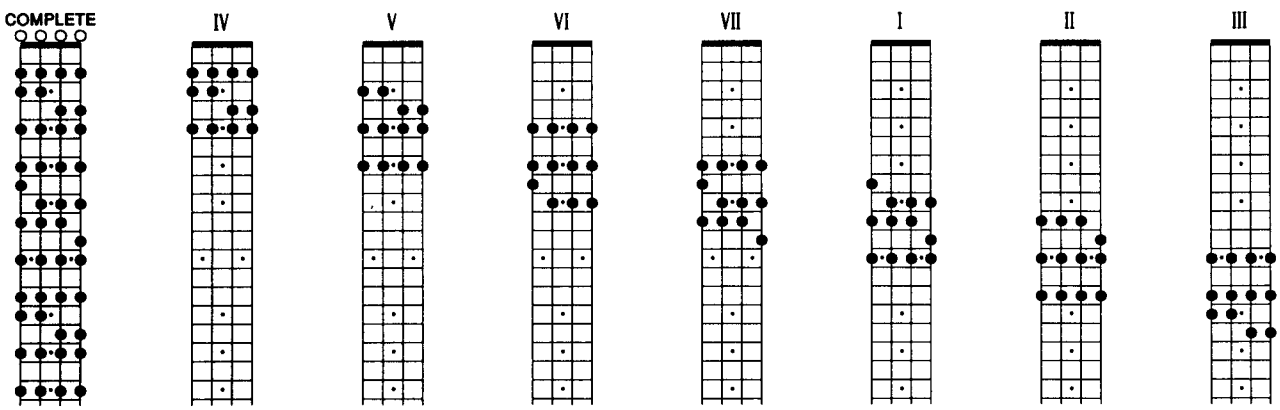

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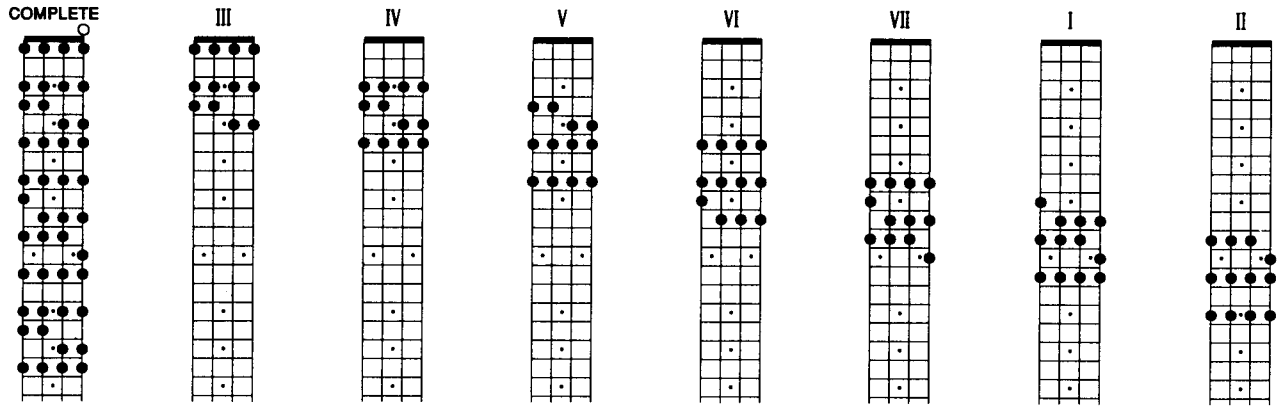

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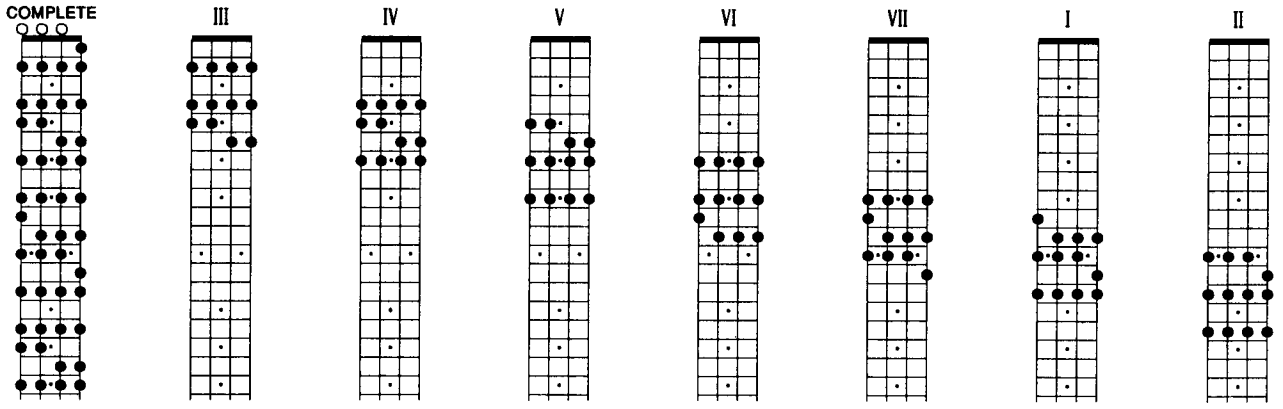

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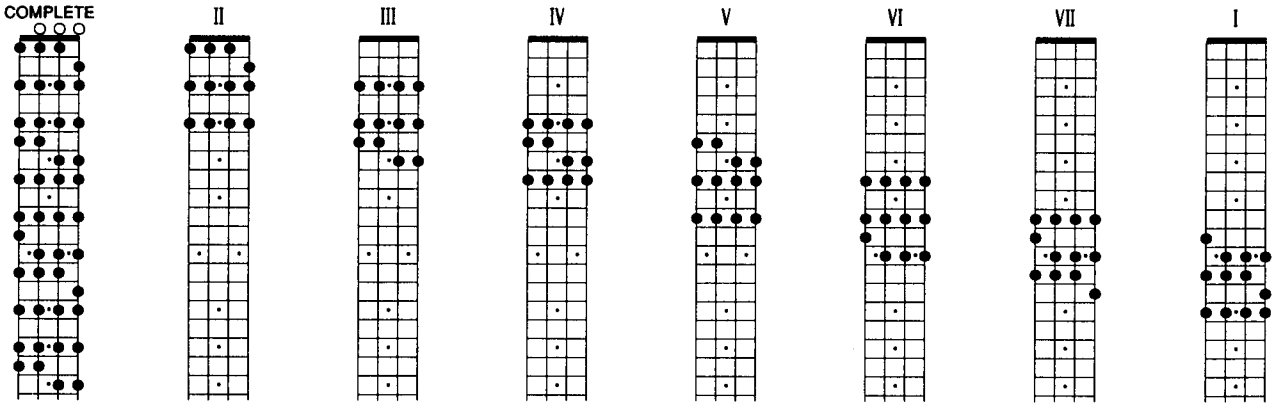

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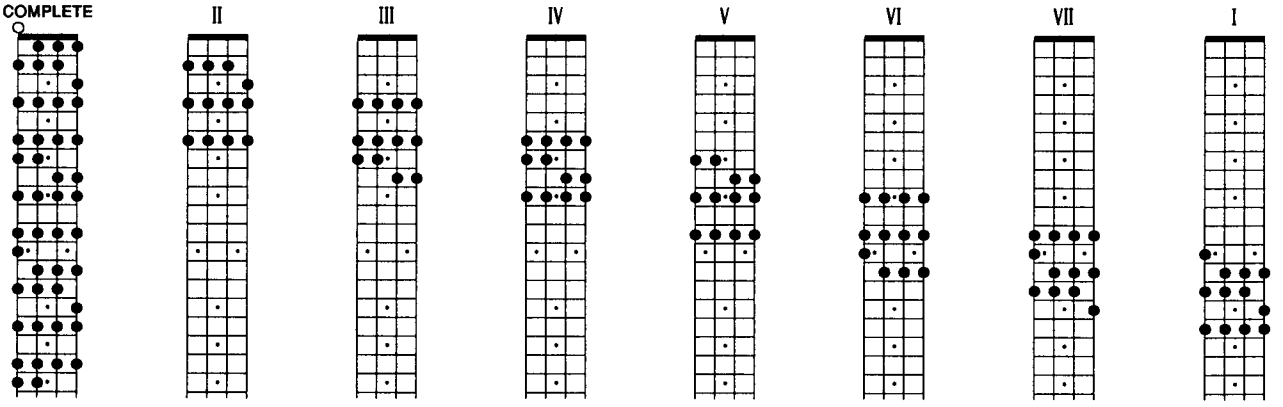

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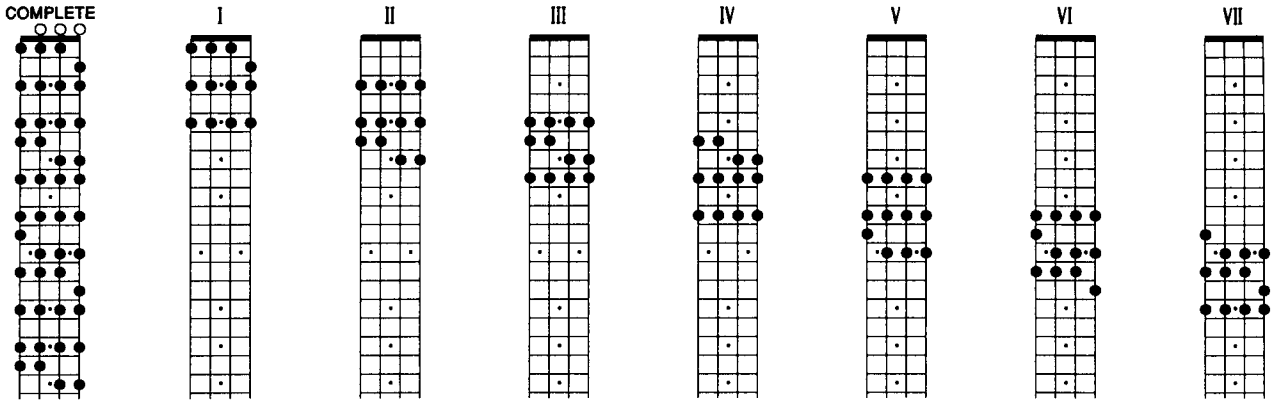

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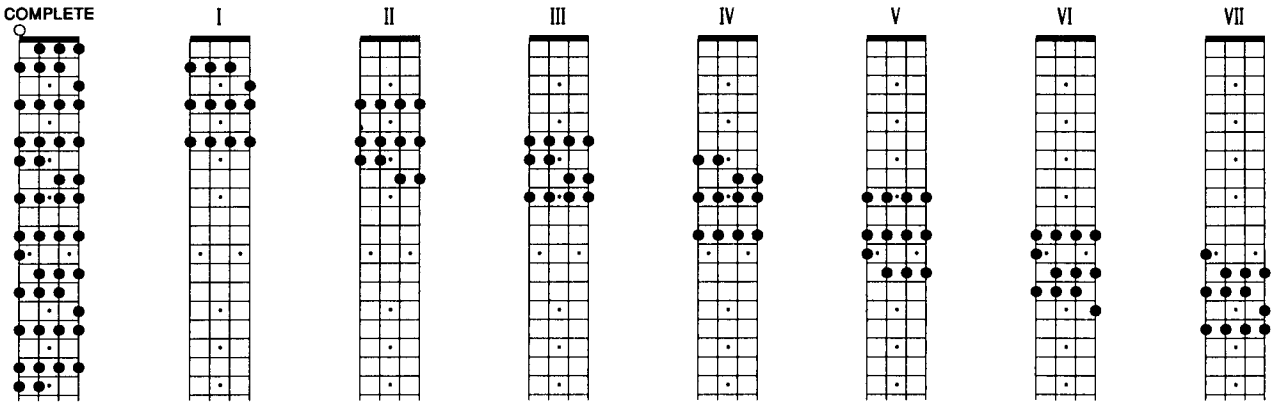

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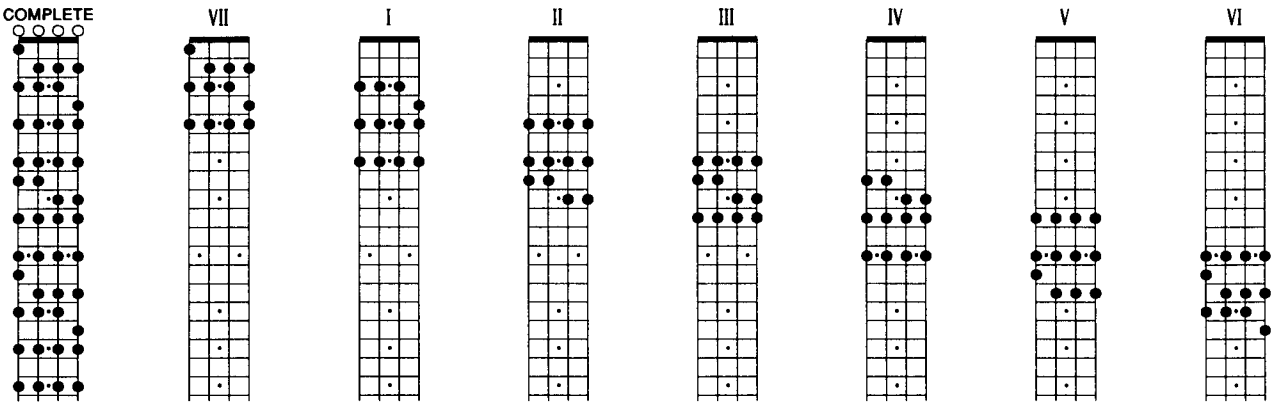

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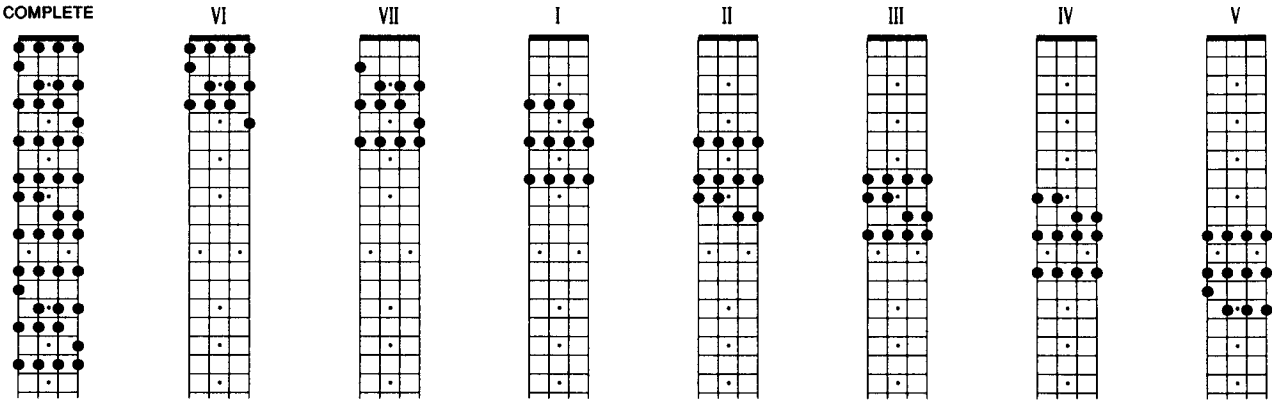

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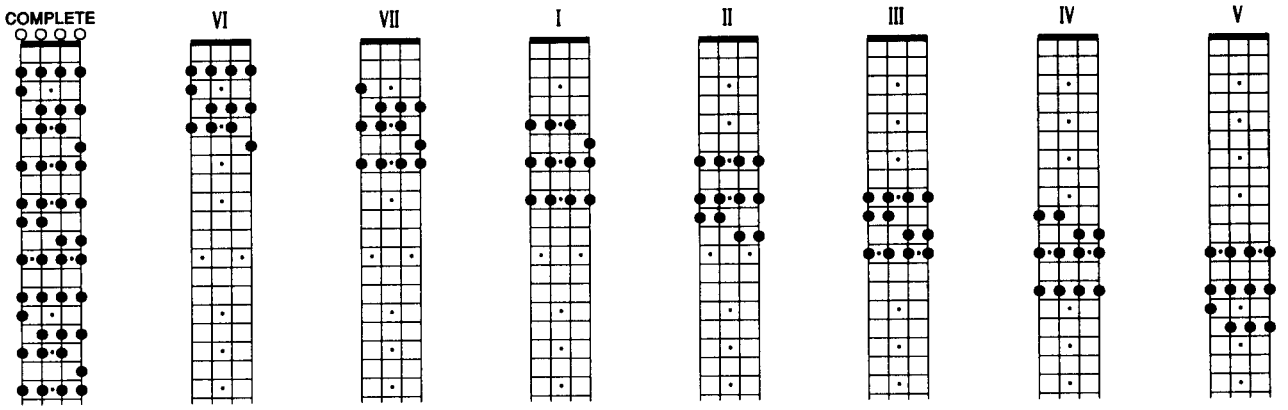

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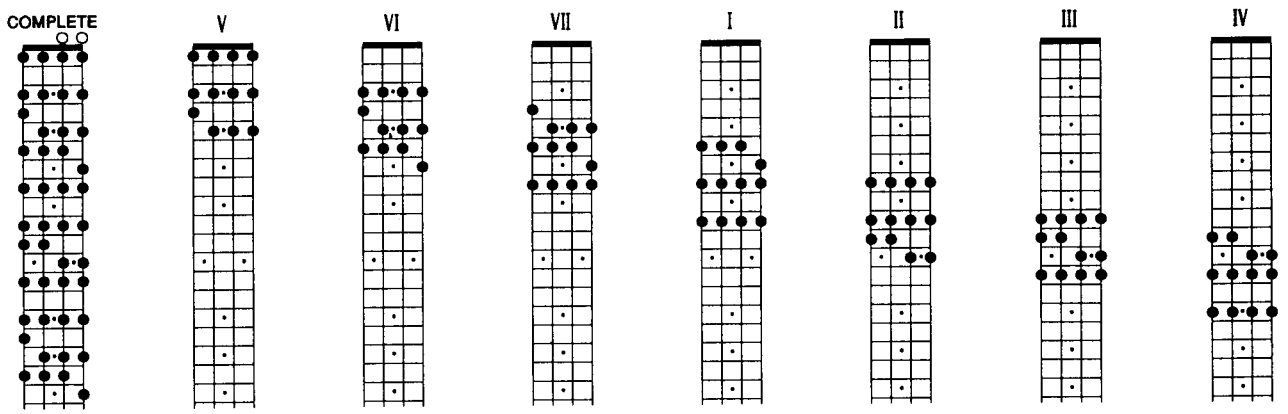
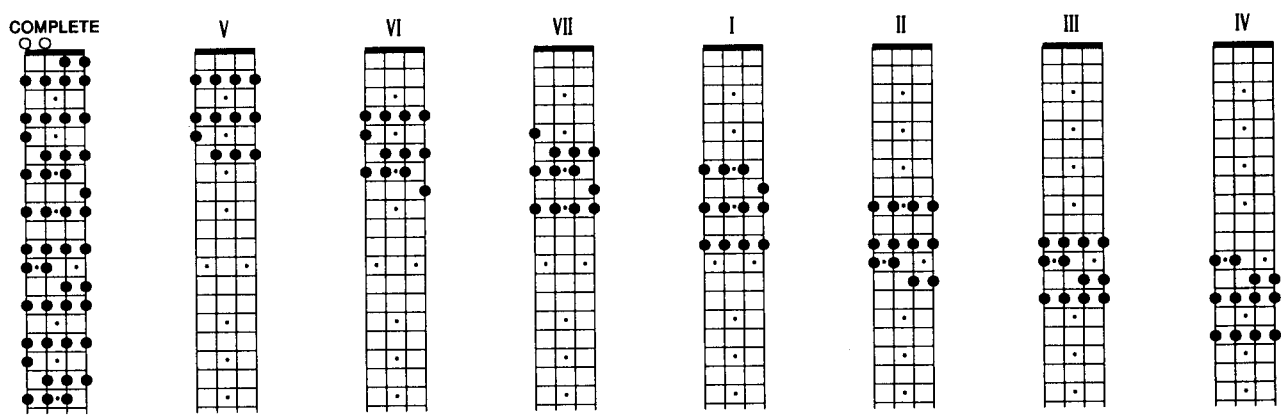


B / C♭ MIXOLYDIAN



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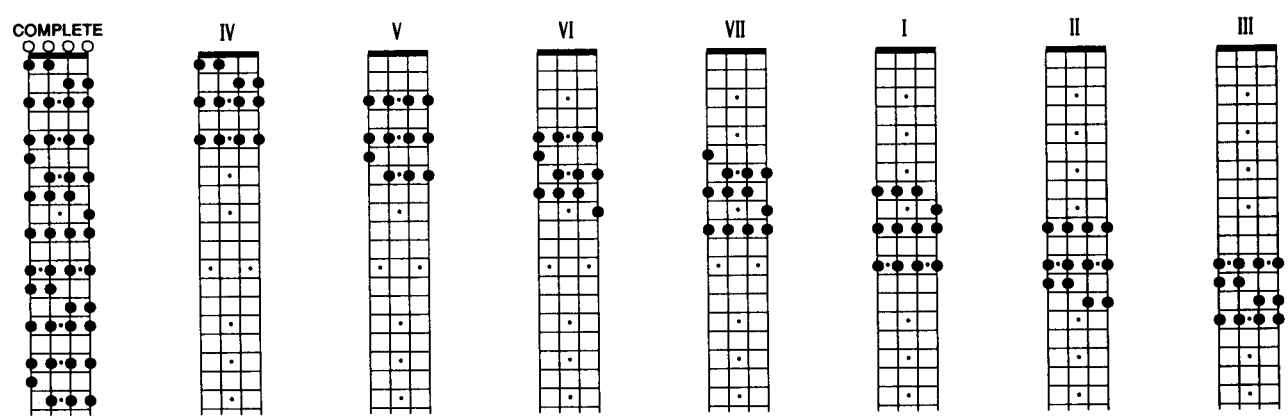
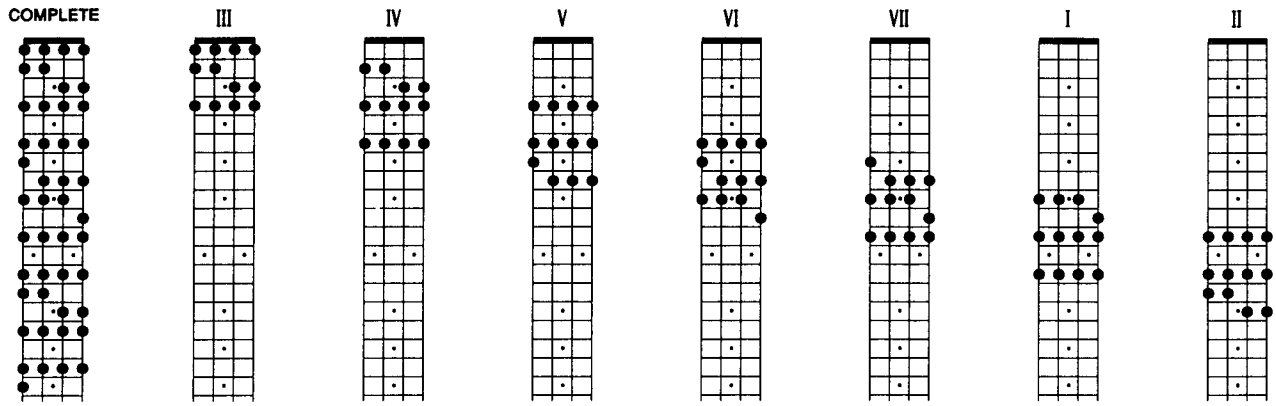


C♯ / D♭ MIXOLYDIAN



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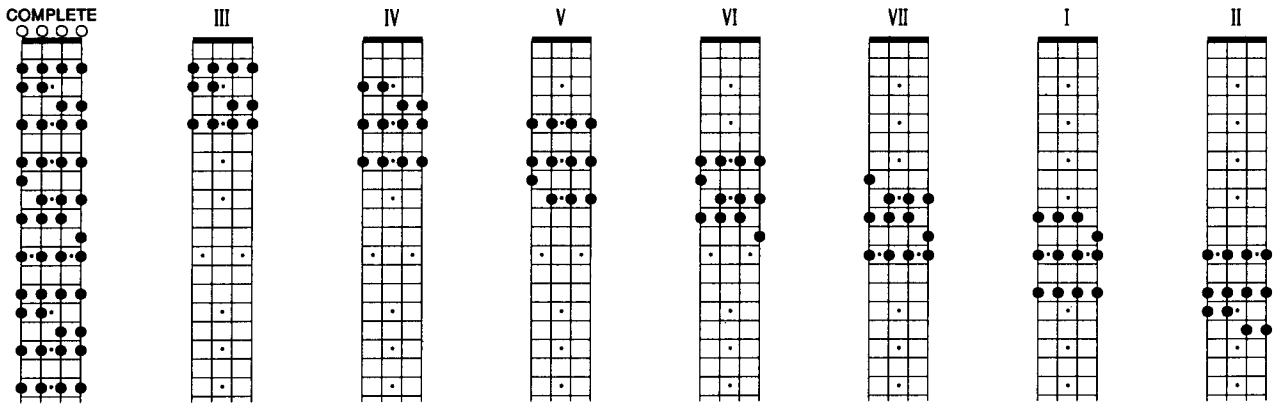

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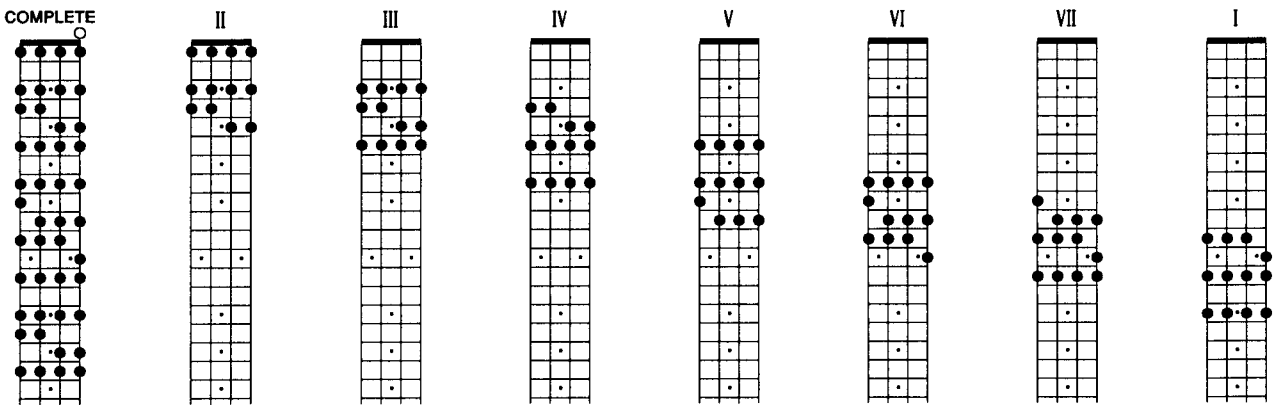

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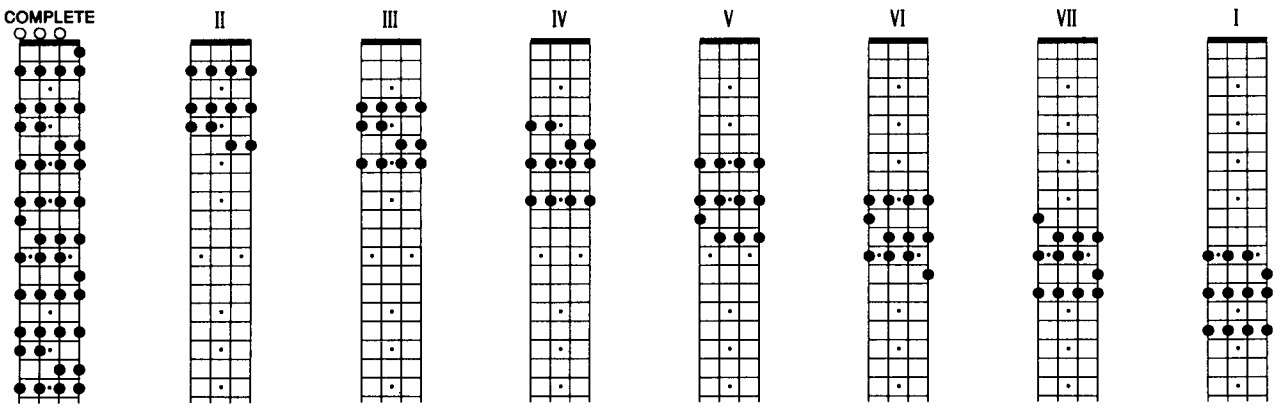

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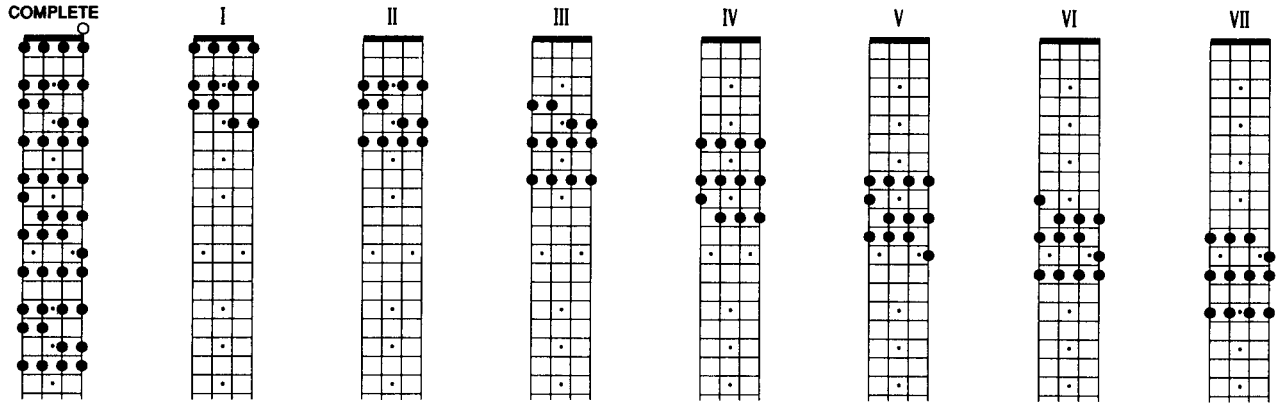
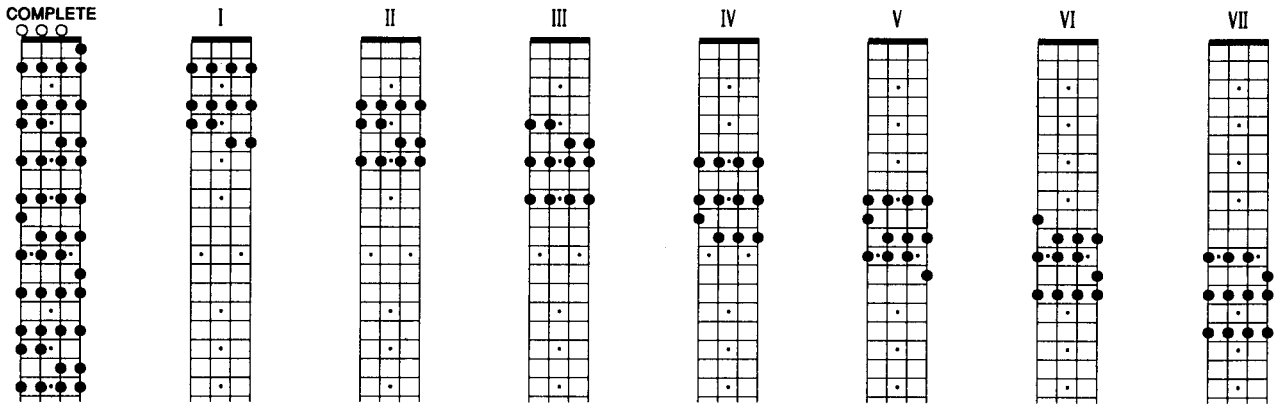


F♯ / G♭ AEOLIAN



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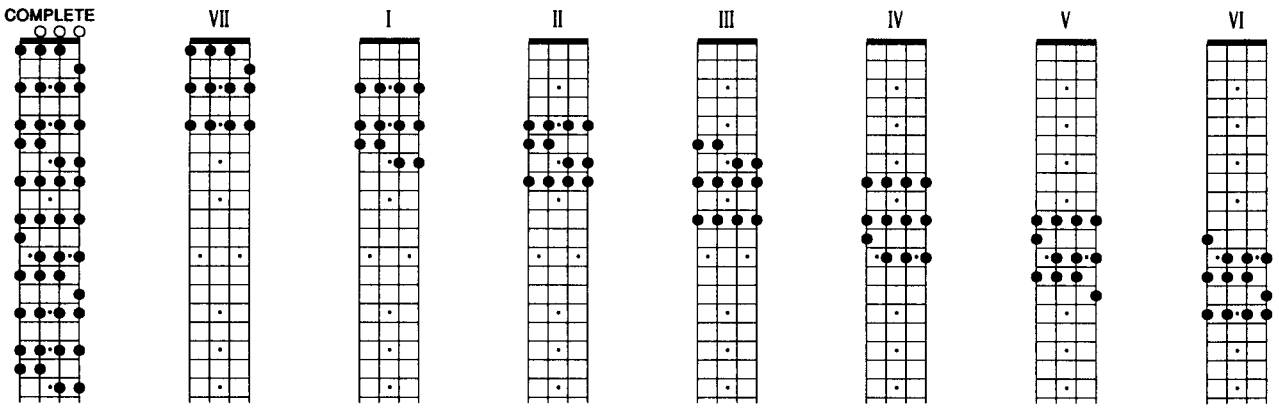

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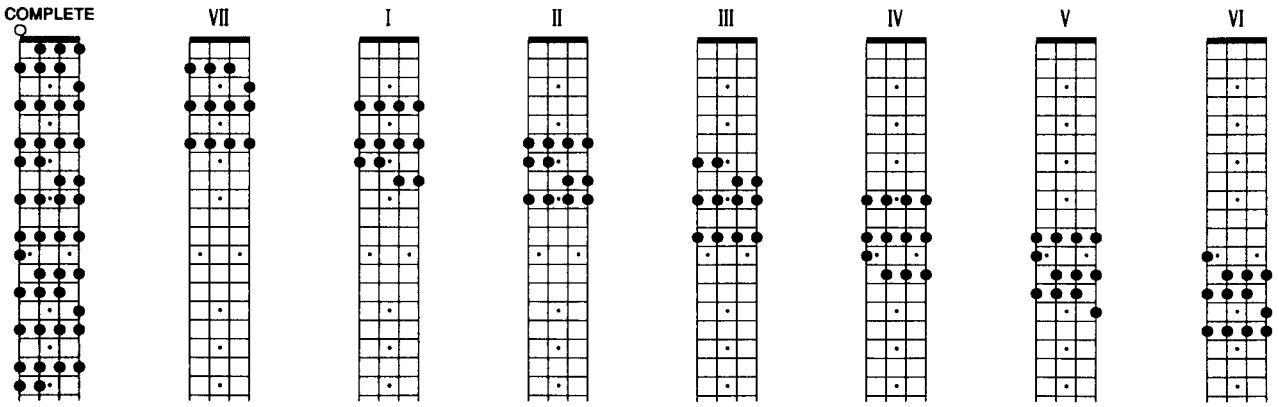

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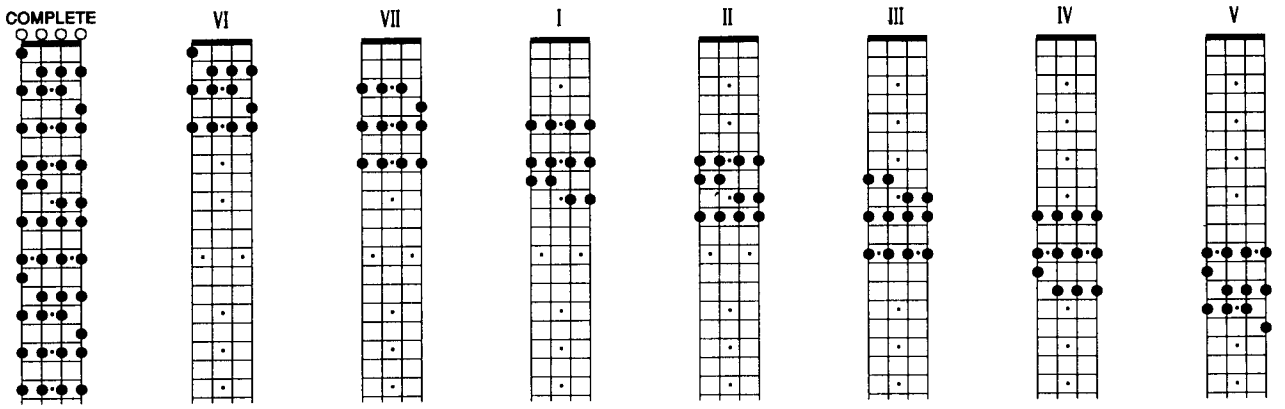

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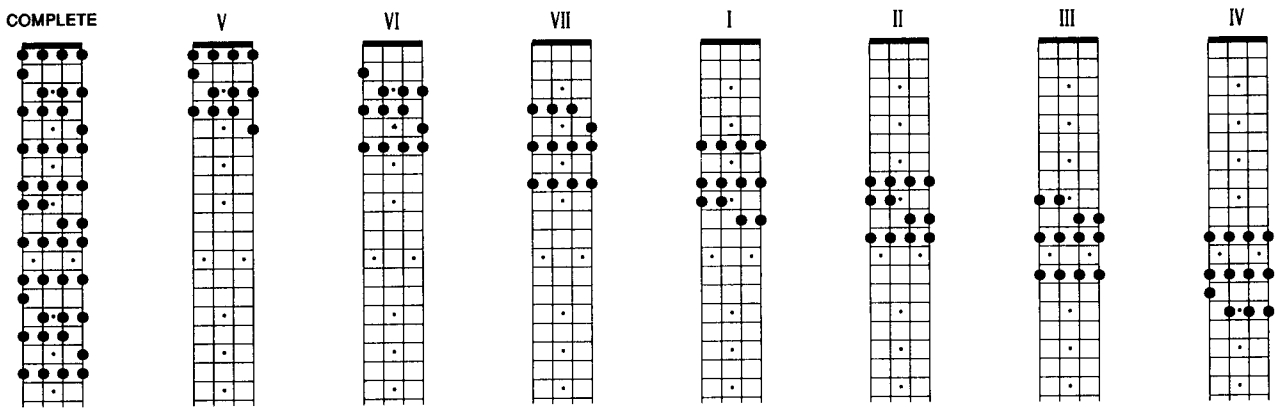
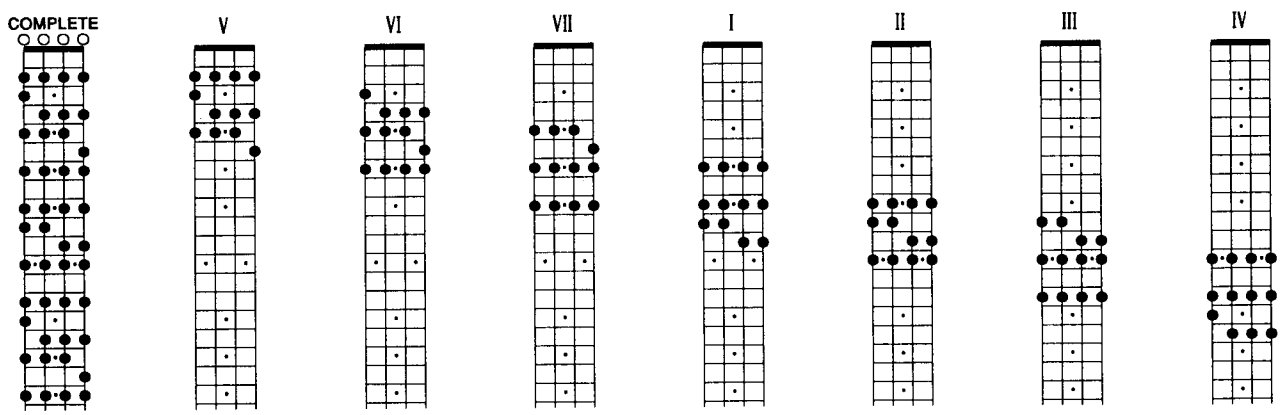


B / C♭ AEOLIAN



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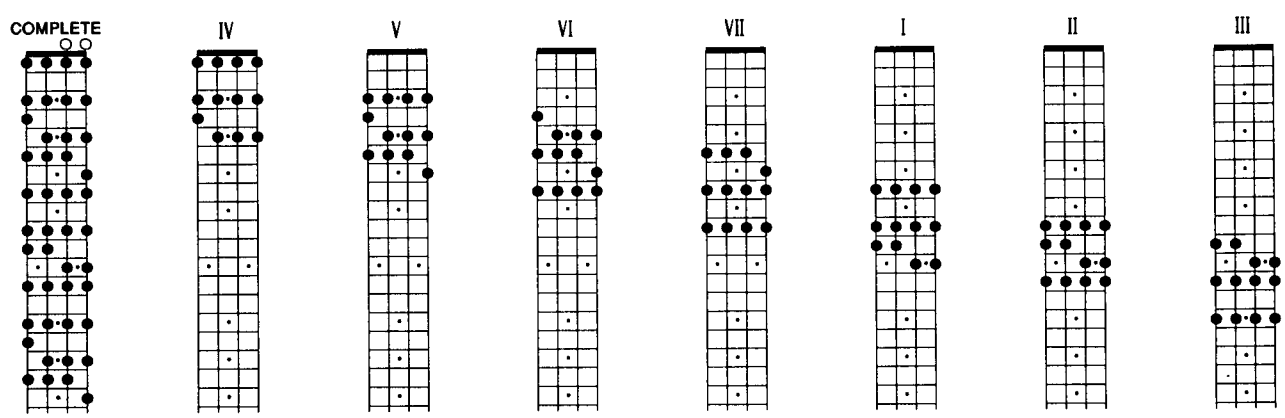
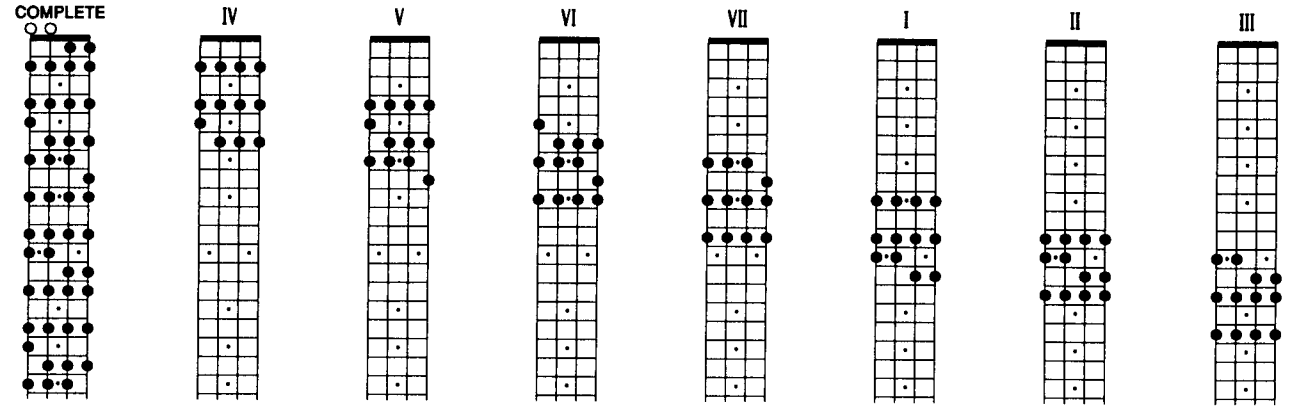


C♯ / D♭ AEOLIAN



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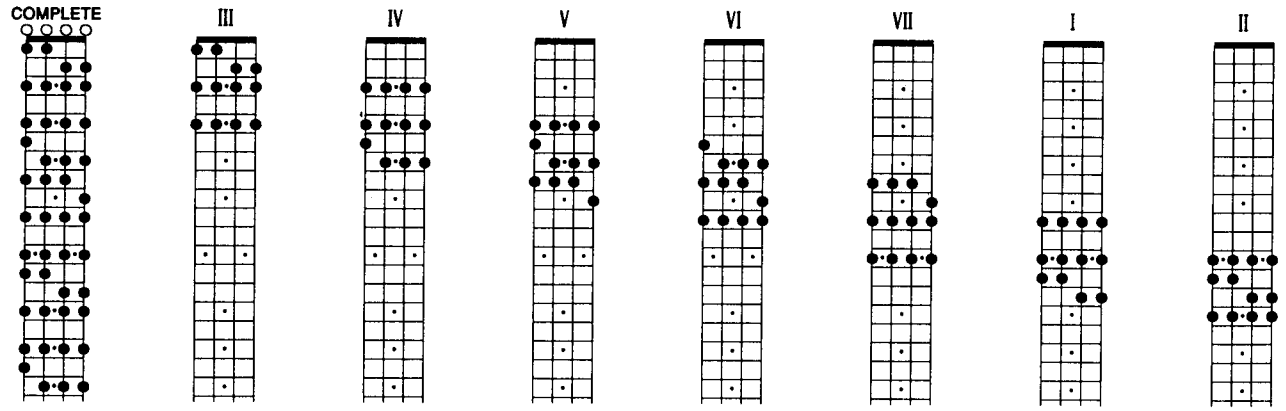

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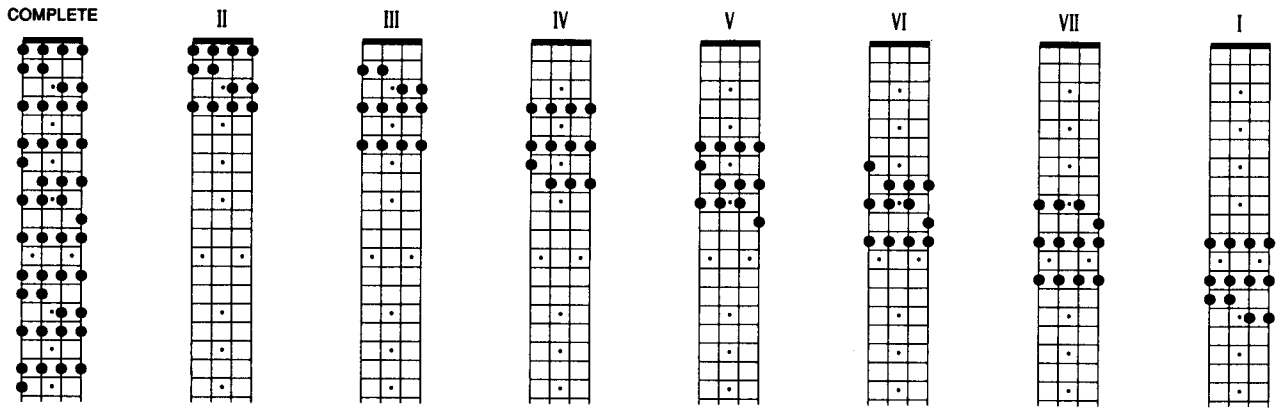
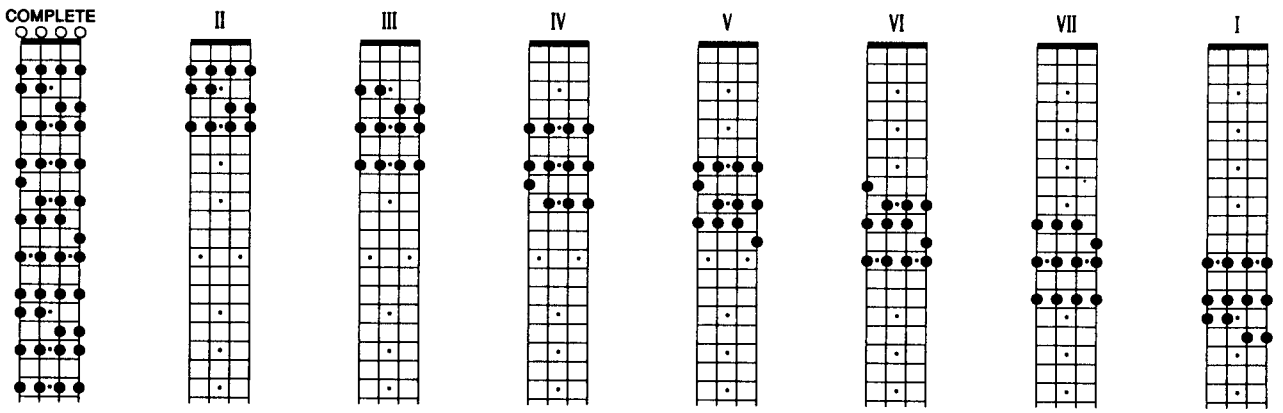
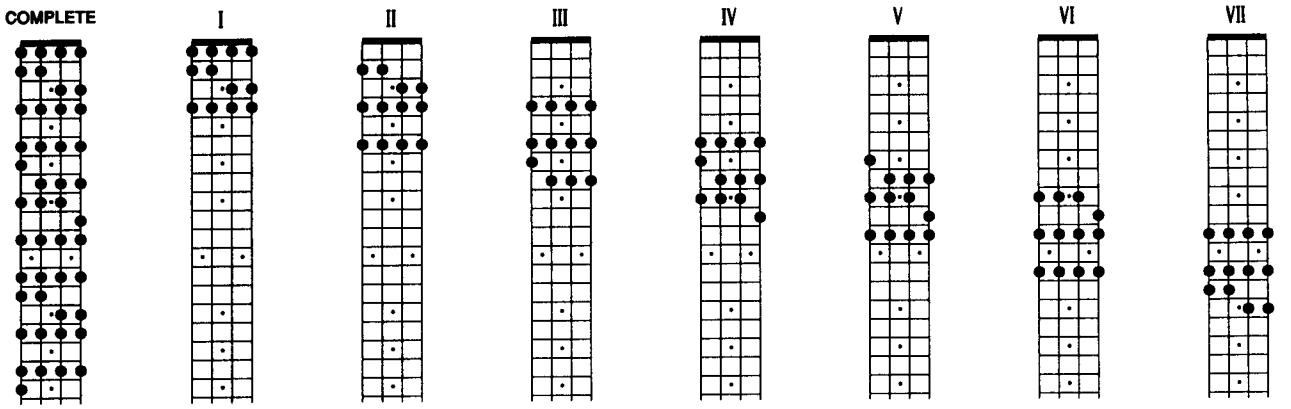


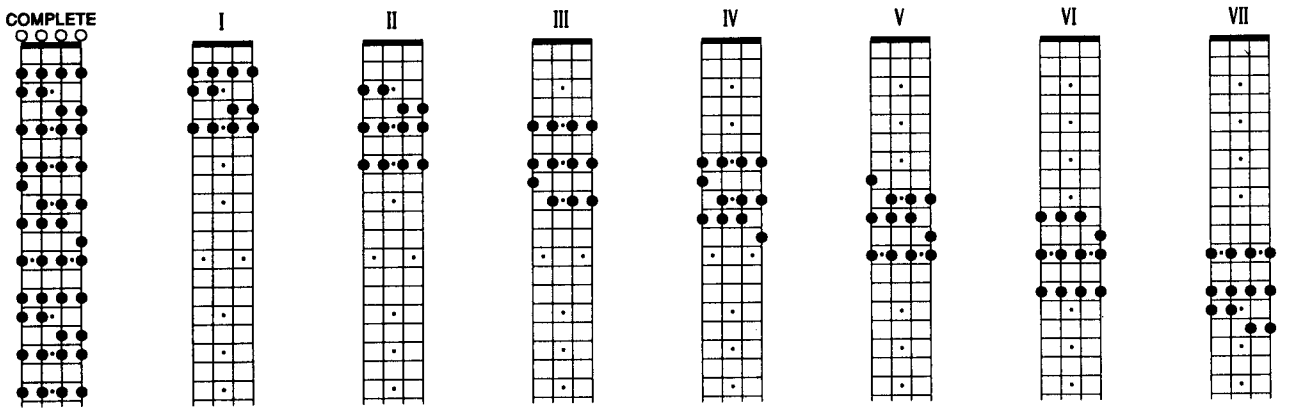
E AEOLIAN



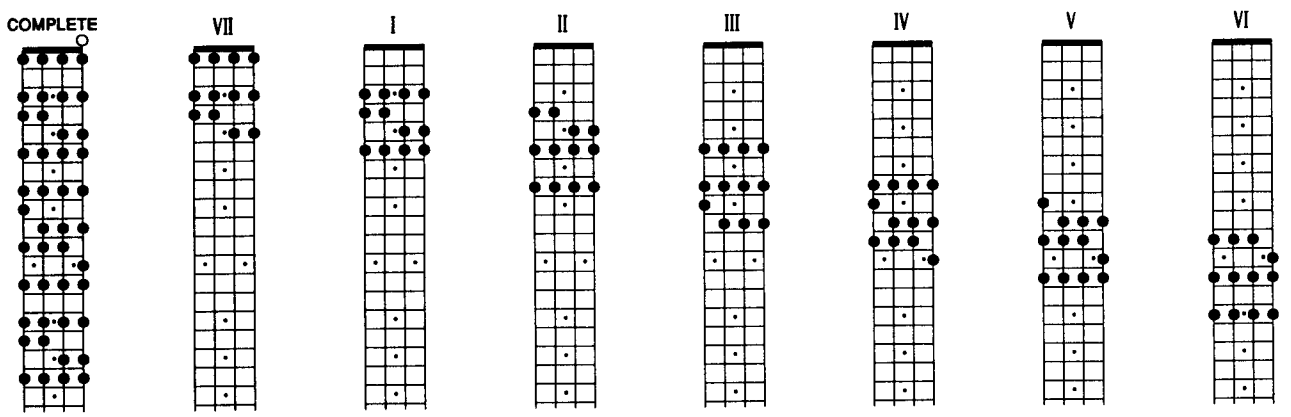
F LOCRIAN



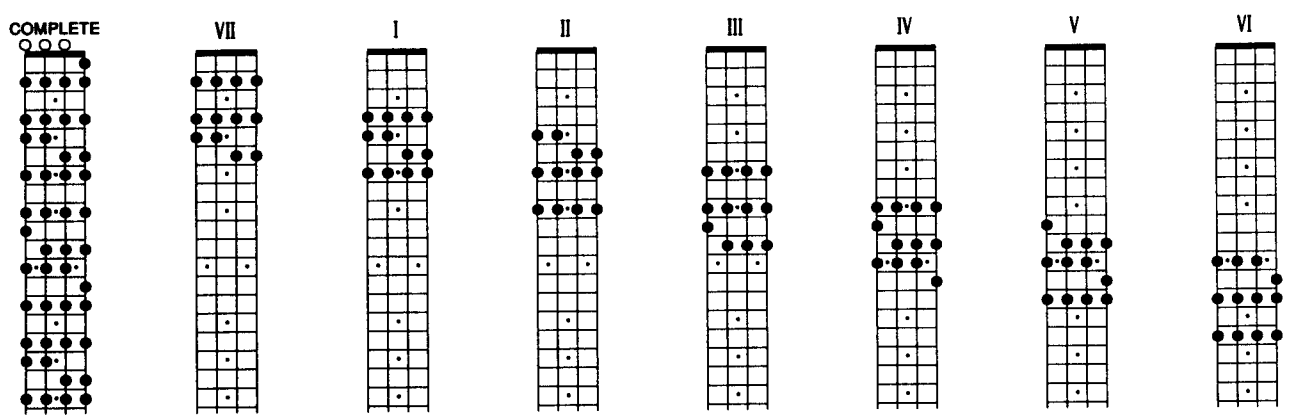
F♯ / G♭ LOCRIAN



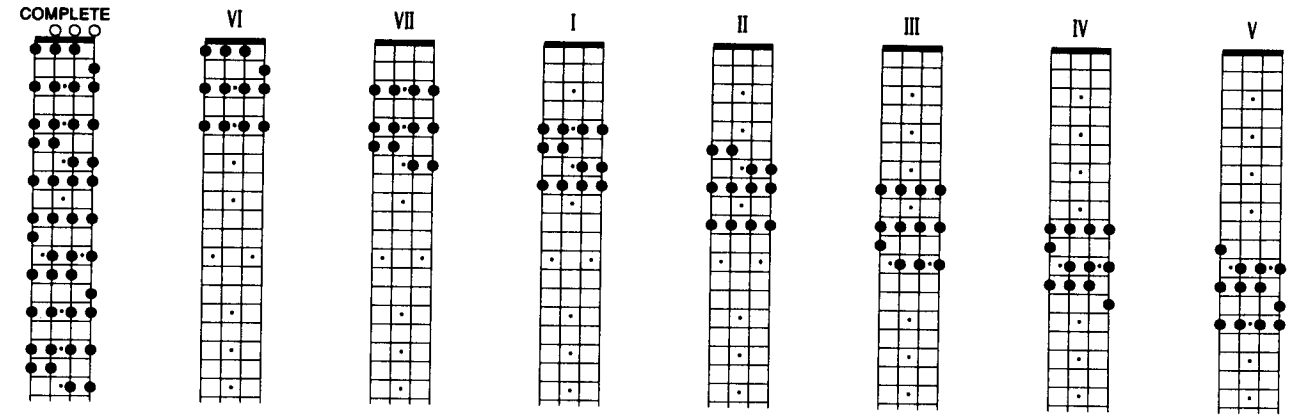
G LOCRIAN



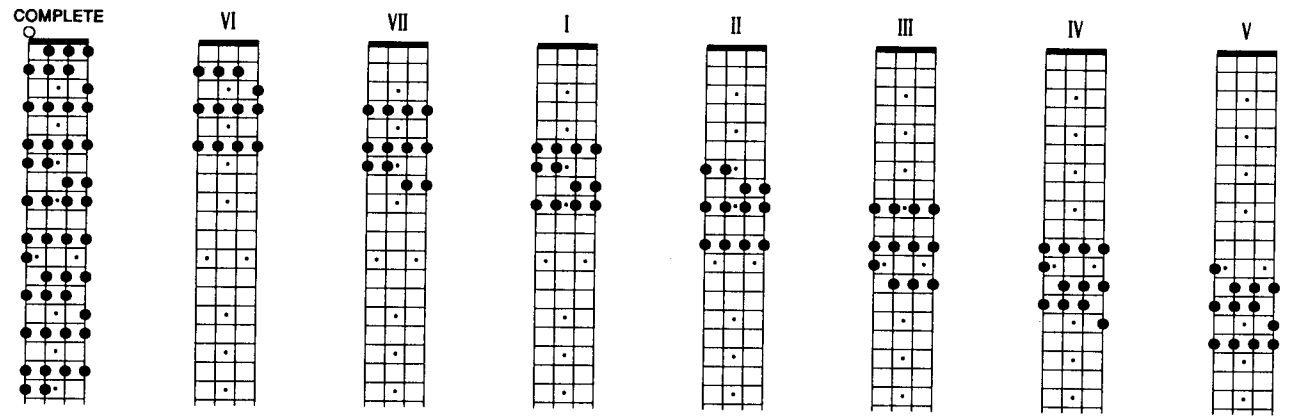
A♭ LOCRIAN



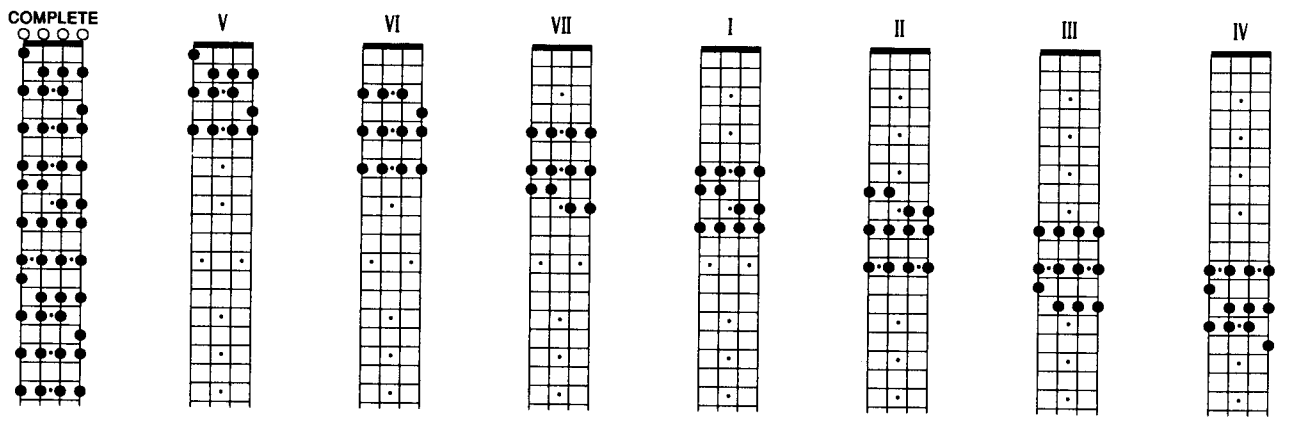
A LOCRIAN



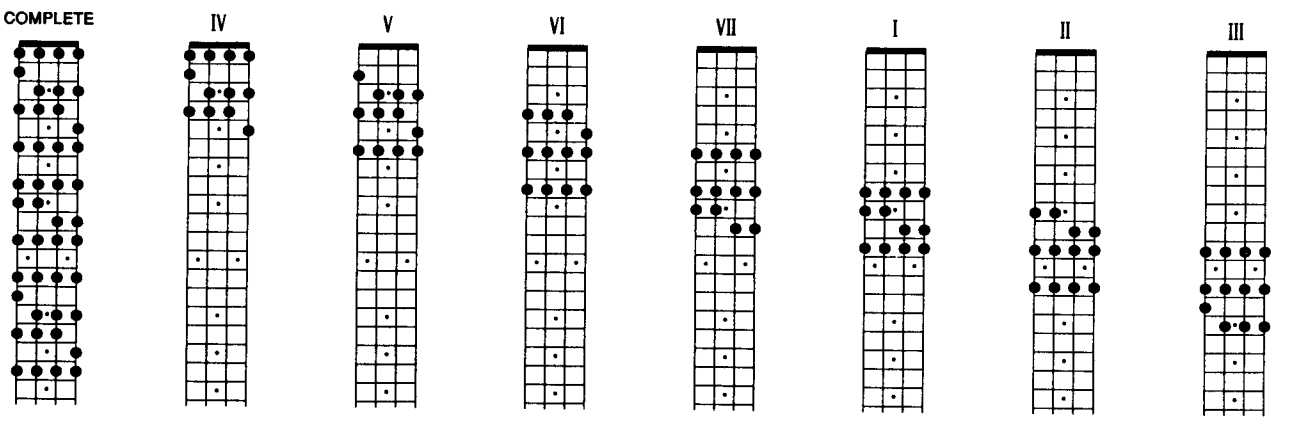
B♭ LOCRIAN



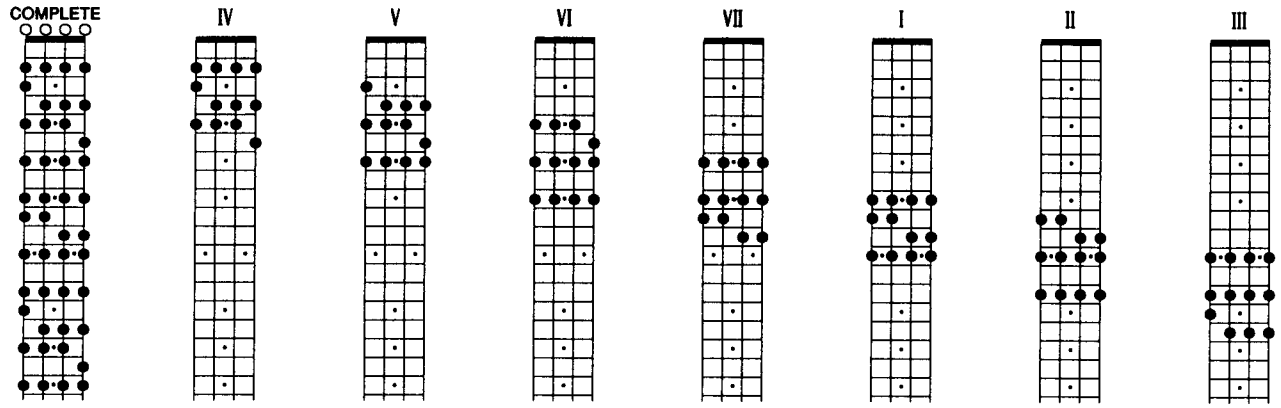
B / C♭ LOCRIAN



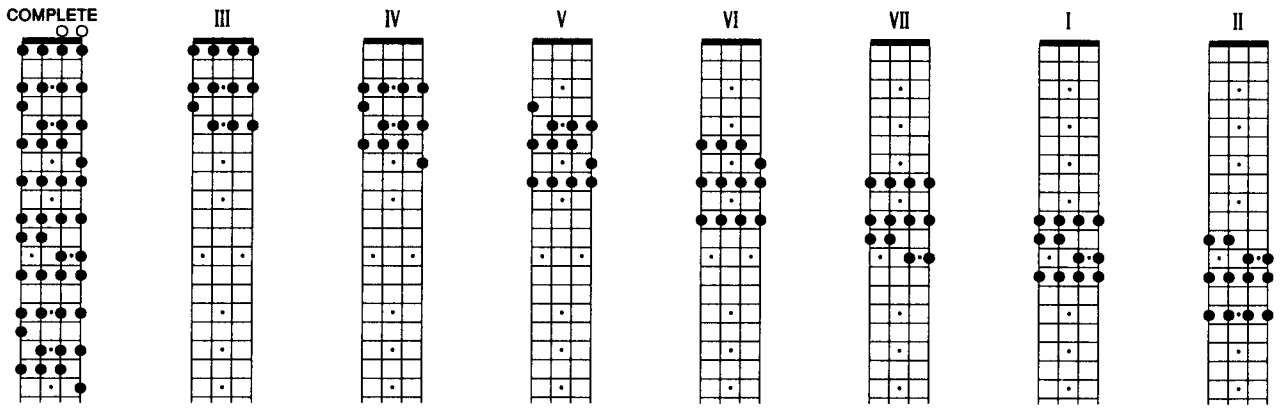
C LOCRIAN



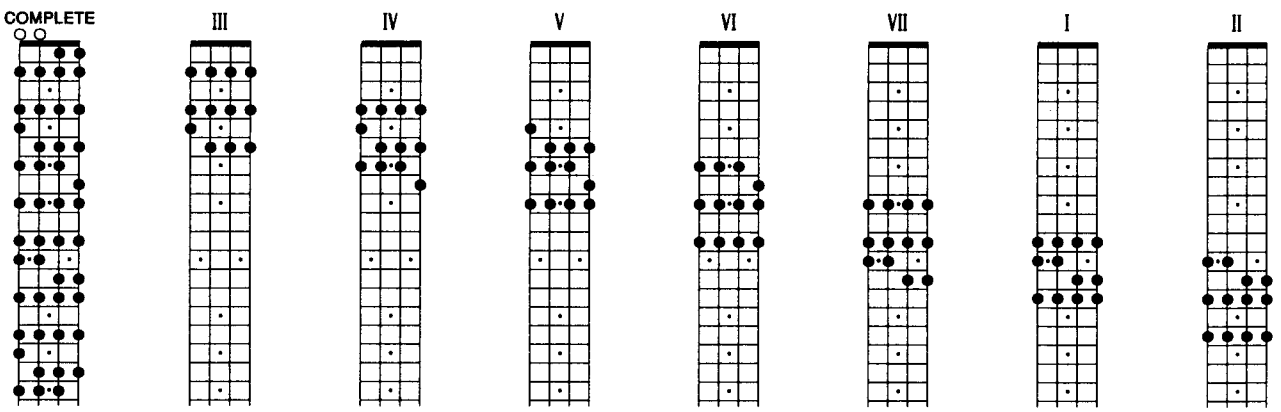
C♯ / D♭ LOCRIAN



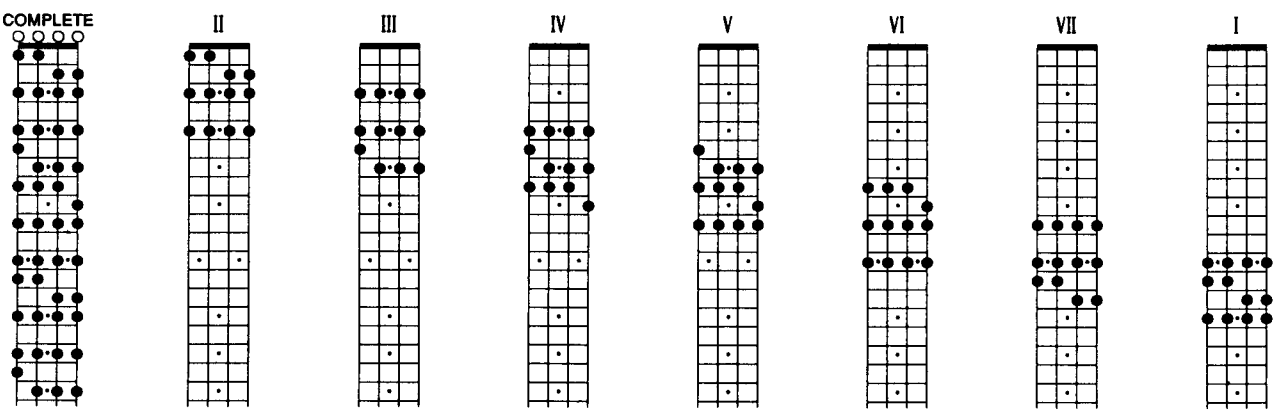
D LOCRIAN



E♭ LOCRIAN



E LOCRIAN



MELODIC MINOR

KEYBOARD PATTERNS

QUICK MODE GENERATOR CHART

I	II	III	IV	V	VI	VII
C	B♭	A	G	F	E♭	C♯/D♭
C♯/D♭	B/C♭	B♭	A♭	F♯/G♭	E	D
D	C	B/C♭	A	G	F	E♭
E♭	C♯/D♭	C	B♭	A♭	F♯/G♭	E
E	D	C♯/D♭	B/C♭	A	G	F
F	E♭	D	C	B♭	A♭	F♯/G♭
F♯/G♭	E	E♭	C♯/D♭	B/C♭	A	G
G	F	E	D	C	B♭	A♭
A♭	F♯/G♭	F	E♭	C♯/D♭	B/C♭	A
A	G	F♯/G♭	E	D	C	B♭
B♭	A♭	G	F	E♭	C♯/D♭	B/C♭
B/C♭	A	A♭	F♯/G♭	E	D	C

FINGERING PATTERNS

I

II

III

IV

V

VI

VII

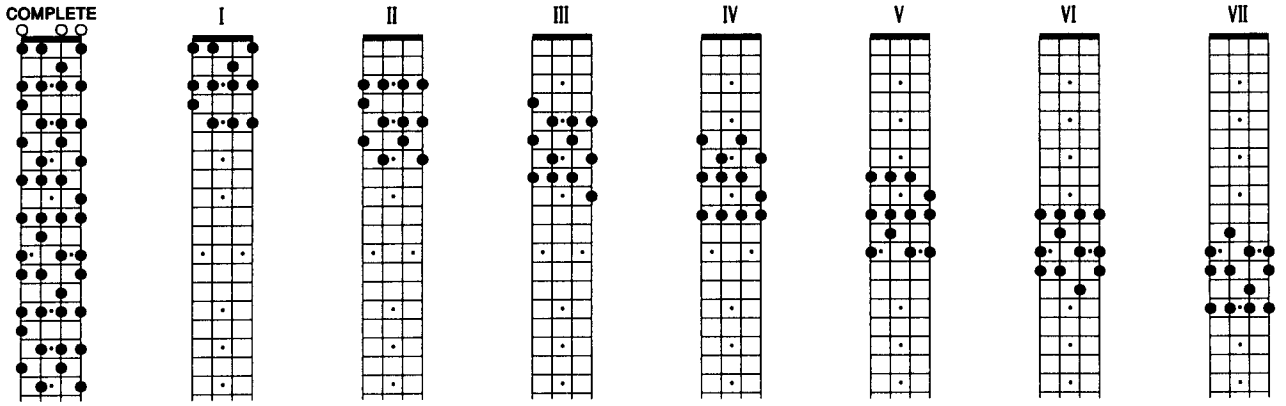
SCALE / MODE - CHORD CHART

I	MELODIC MINOR	$^{-}\triangle$, $^{-}6$
II	DORIAN ♭2	$^{-}7$
III	LYDIAN AUGMENTED	$\triangle^{+}$, $\triangle^{\flat 5}$
IV	LYDIAN DOMINANT	$7^{\flat 5}$
V	HINDU	$7^{\flat 13}$, 7^{+}
VI	LOCRIAN ♮2	$^{\varnothing}9$
VII	SUPER LOCRIAN	ALT

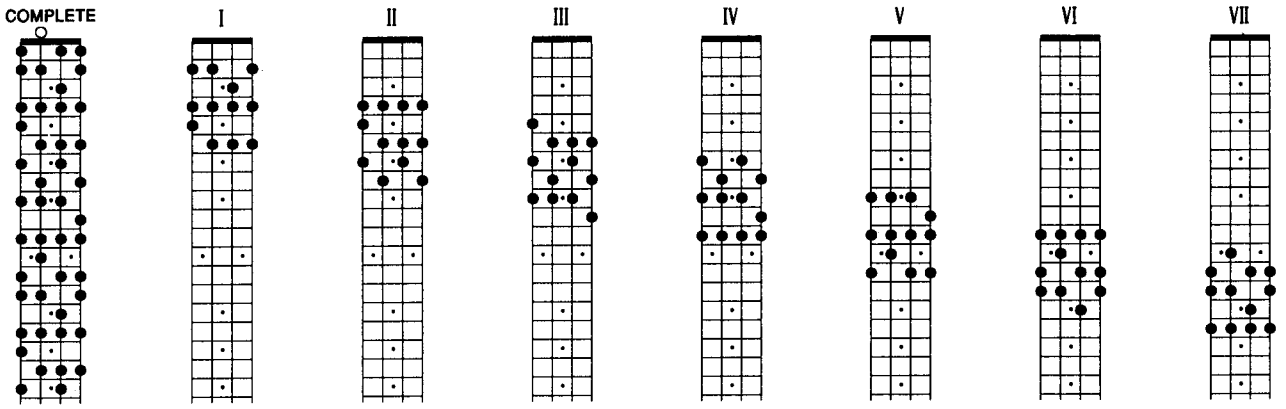
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	MELODIC	1		2	♭3		4		5		6		7	1		2	♭3		4		5		6		7
II	DORIAN ♭2			1	♭2		♭3		4		5		6	♭7											
III	LYD AUG				1		2		3		#4		#5	6		7									
IV	LYD DOM						1		2		3		#4	5		6	♭7								
V	HINDU								1		2		3	4		5	♭6		♭7						
VI	LOCRIAN ♮2										1		2	♭3		4	♭5		♭6		♭7				
VII	SUPER LOC												1	♭2		♭3	♭4		♭5		♭6		♭7		

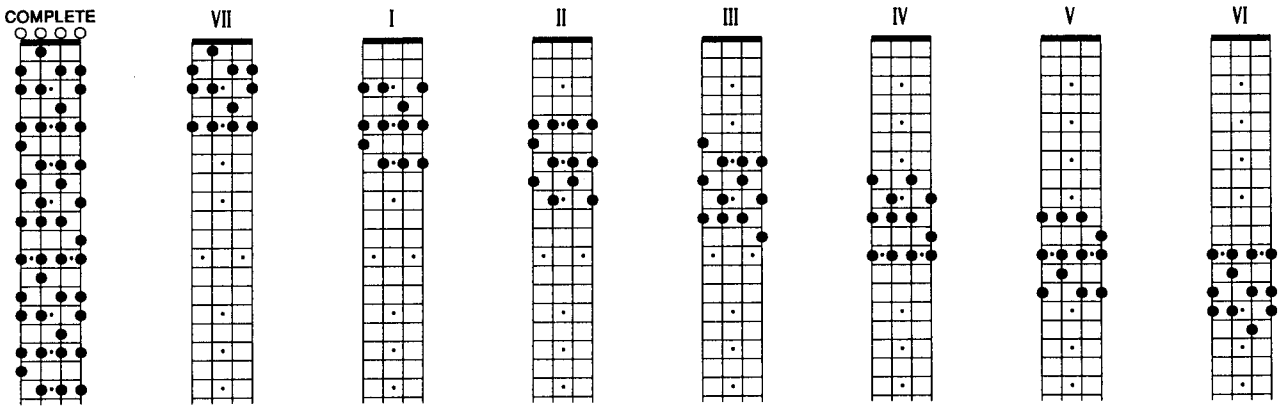
F MELODIC



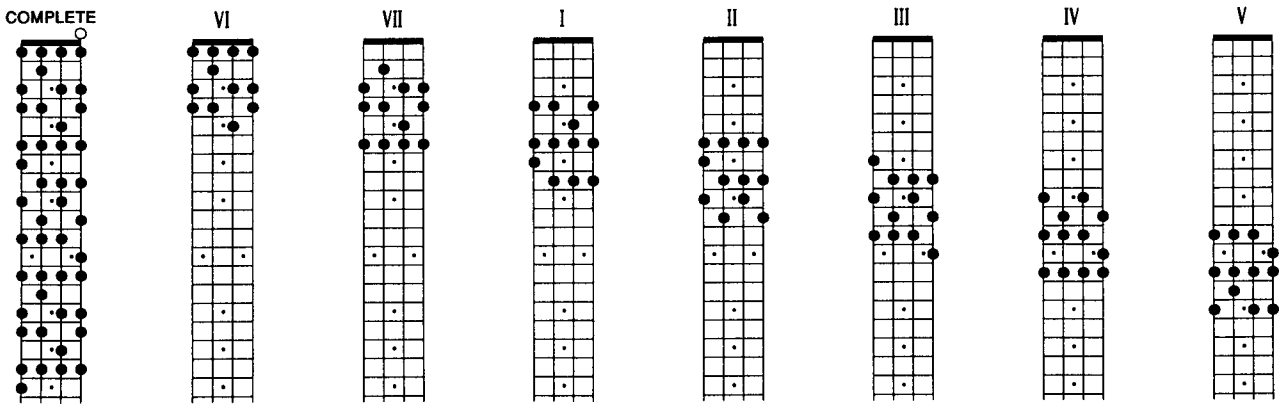
F♯ / G♭ MELODIC



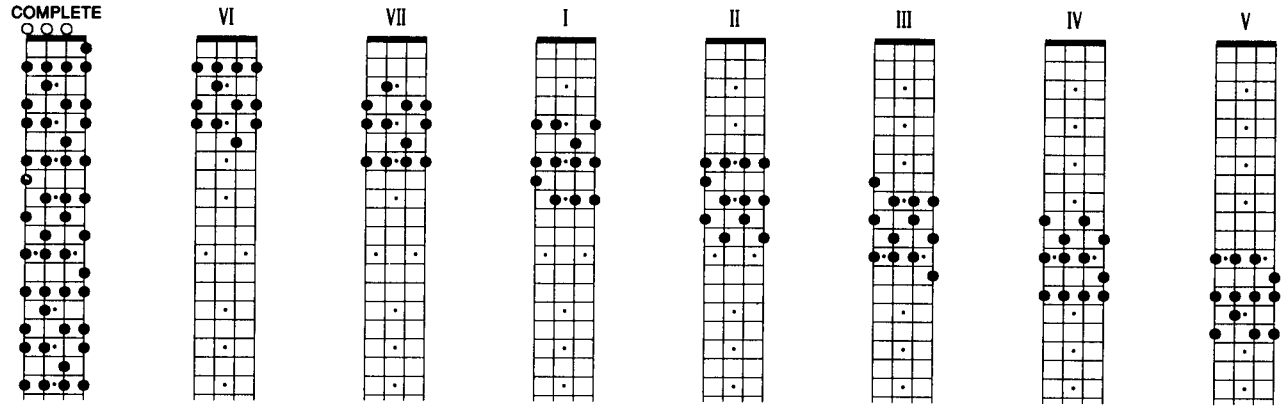
G MELODIC



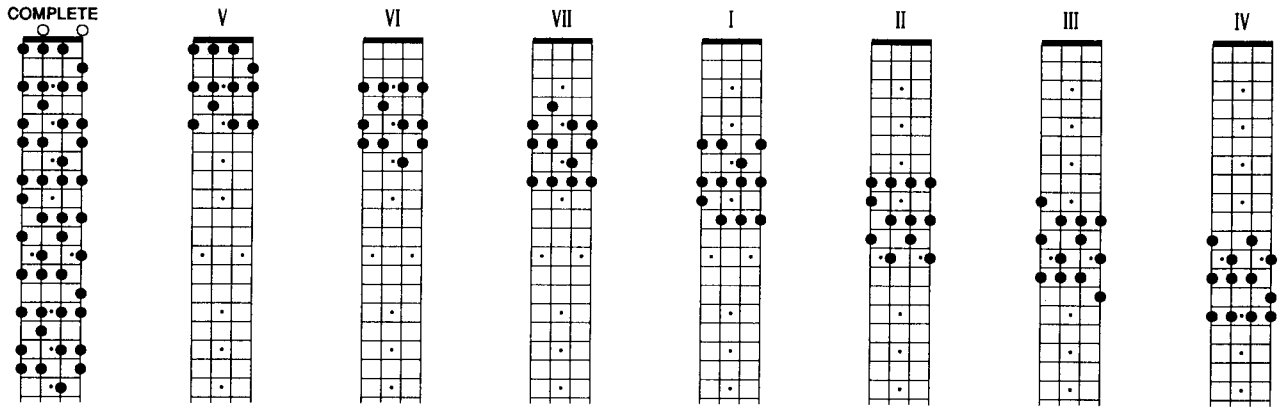
A♭ MELODIC



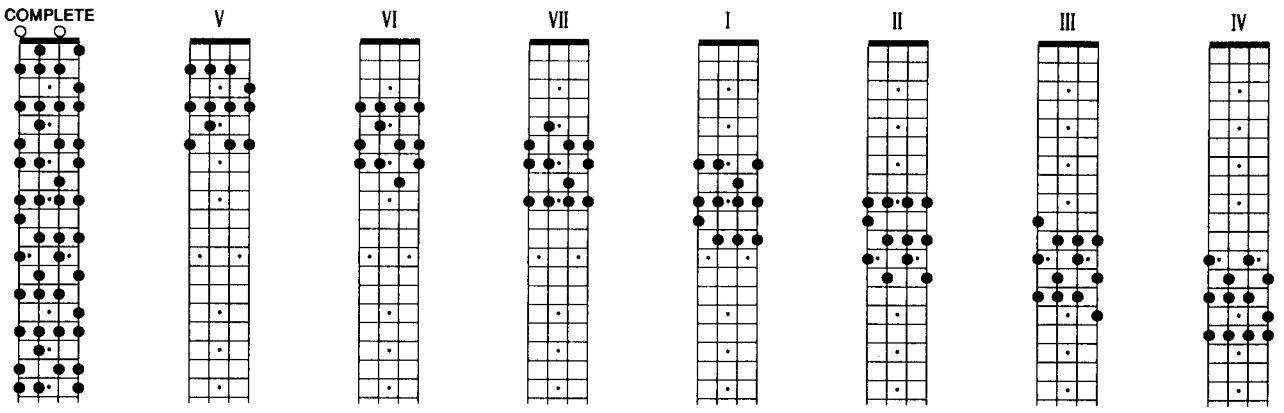
A MELODIC



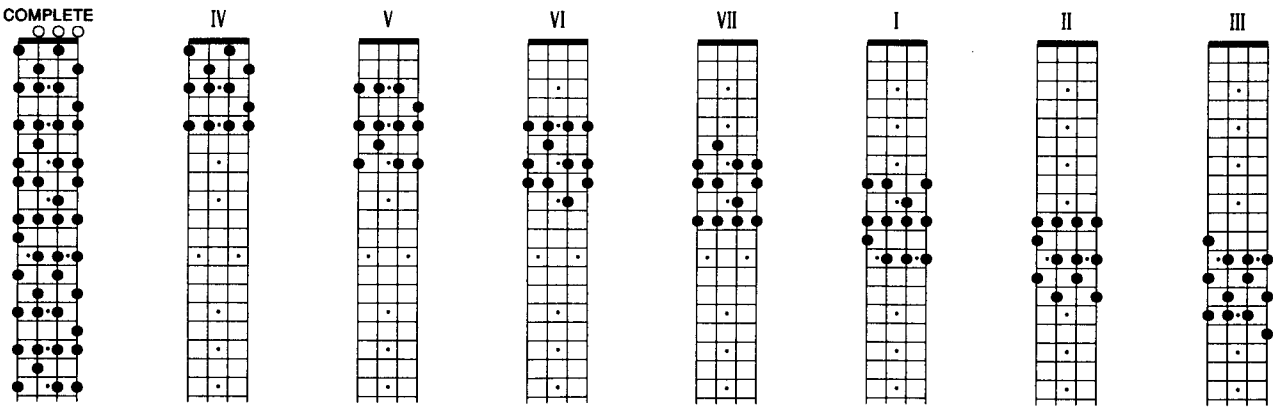
B♭ MELODIC



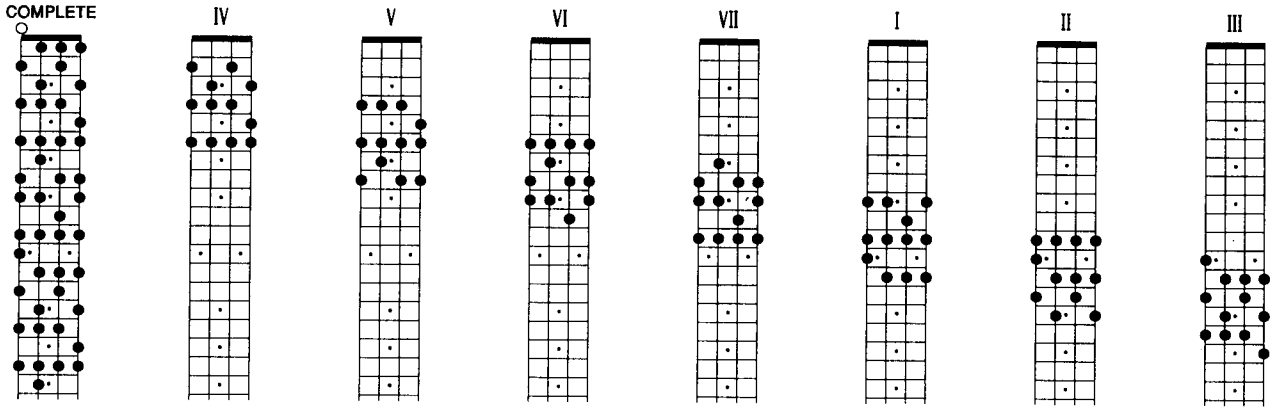
B / C♭ MELODIC



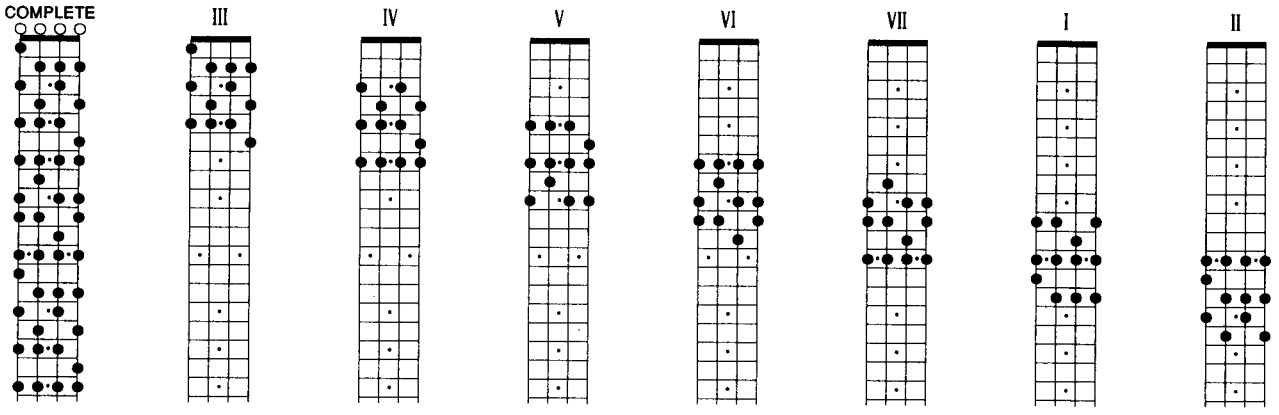
C MELODIC



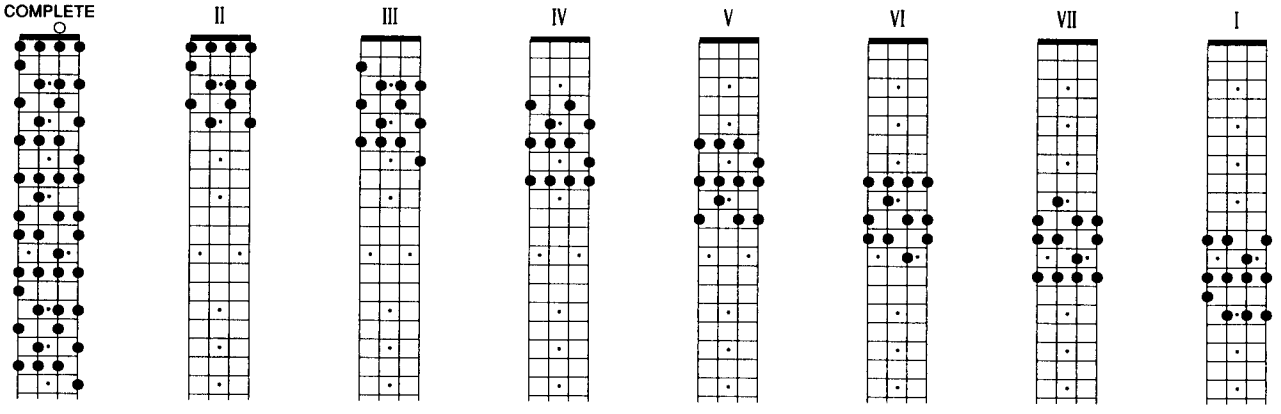
C♯ / D♭ MELODIC



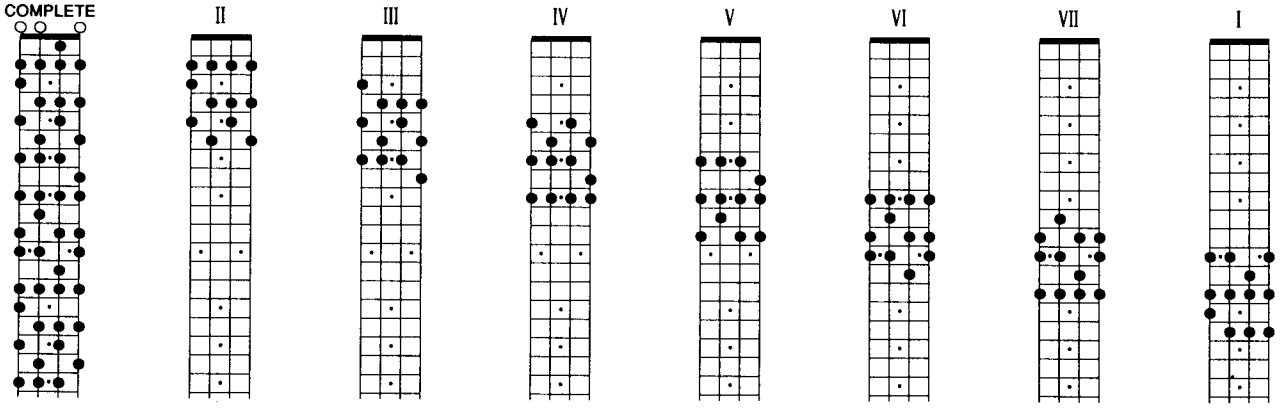
D MELODIC



E♭ MELODIC



E MELODIC



HARMONIC MINOR

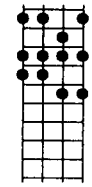
QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

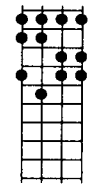
I	II	III	IV	V	VI	VII
C	B♭	A	G	F	E	C♯/D♭
C♯/D♭	B/C♭	B♭	A♭	F♯/G♭	F	D
D	C	B/C♭	A	G	F♯/G♭	E♭
E♭	C♯/D♭	C	B♭	A♭	G	E
E	D	C♯/D♭	B/C♭	A	A♭	F
F	E♭	D	C	B♭	A	F♯/G♭
F♯/G♭	E	E♭	C♯/D♭	B/C♭	B♭	G
G	F	E	D	C	B/C♭	A♭
A♭	F♯/G♭	F	E♭	C♯/D♭	C	A
A	G	F♯/G♭	E	D	C♯/D♭	B♭
B♭	A♭	G	F	E♭	D	B/C♭
B/C♭	A	A♭	F♯/G♭	E	E♭	C

FINGERING PATTERNS

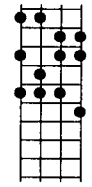
I



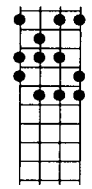
II



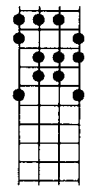
III



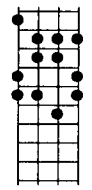
IV



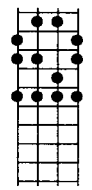
V



VI



VII



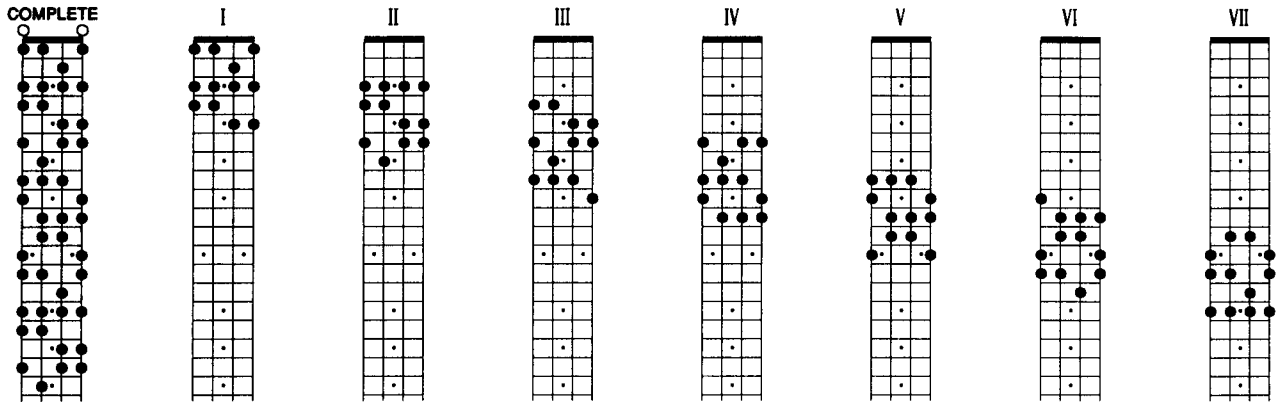
SCALE / MODE - CHORD CHART

I	HARMONIC MINOR	$^{-}\triangle$, $^{-}\flat 6$
II	LOCRIAN ♮6	∅ , $^{\circ}7$
III	IONIAN AUG	$\triangle^{+}$
IV	DORIAN ♯4	∅, ○ , $^{-}7$, $^{-}6$, $^{\varnothing}9$, $^{\circ}9$, $^{-}9$
V	PHRYGIAN MAJOR	+ , 7, 7^{+}, $7^{\flat 9}$
VI	LYDIAN ♯2	M, $^{-}$, 6, △, $^{-}\triangle$
VII	ALT ♭♭7	♭5, ○ , $^{\circ}7$

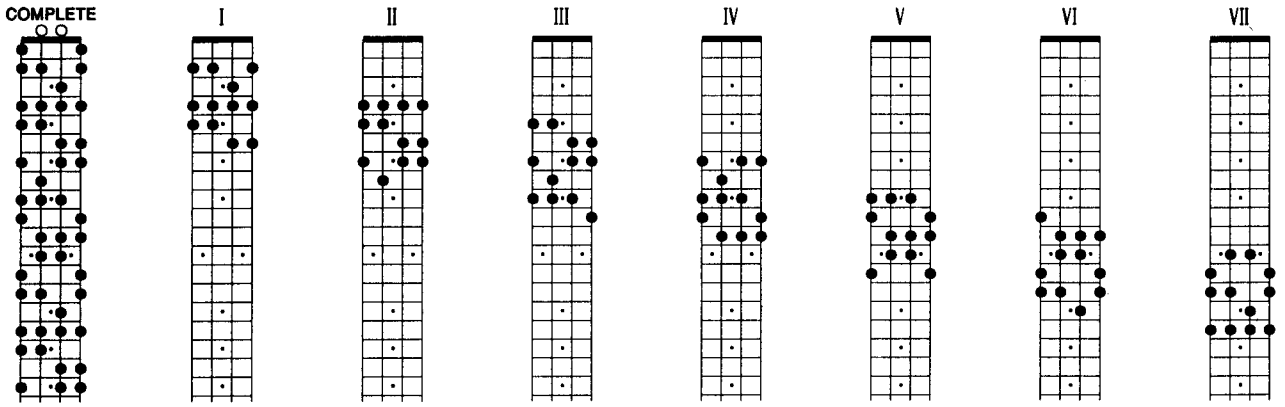
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	HARM. MIN.	1		2	♭3		4		5	♭6			7	1		2	♭3		4		5	♭6			7
II	LOCRIAN ♯6			1	♭2		♭3		4	♭5			6	♭7											
III	IONIAN ♯5				1		2		3	4			♯5	6		7									
IV	DORIAN ♯4						1		2	♭3			♯4	5		6	♭7								
V	PHRYG. ♯3								1	♭2			3	4		5	♭6		♭7						
VI	LYDIAN ♯2									1			♯2	3		♯4	5		6		7				
VII	ALT ♭7												1	♭2		♭3	♭4		♭5		♭6	♭♭7			

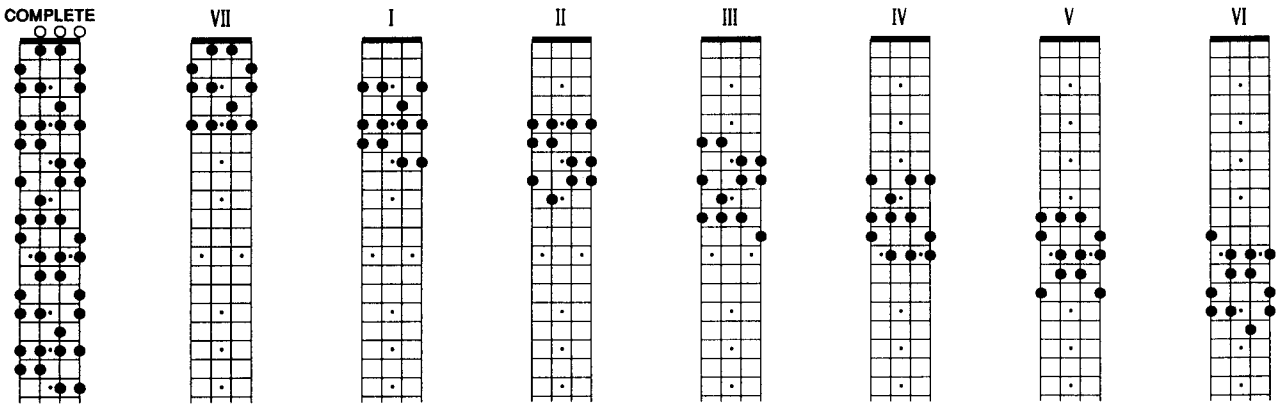
F HARMONIC MINOR



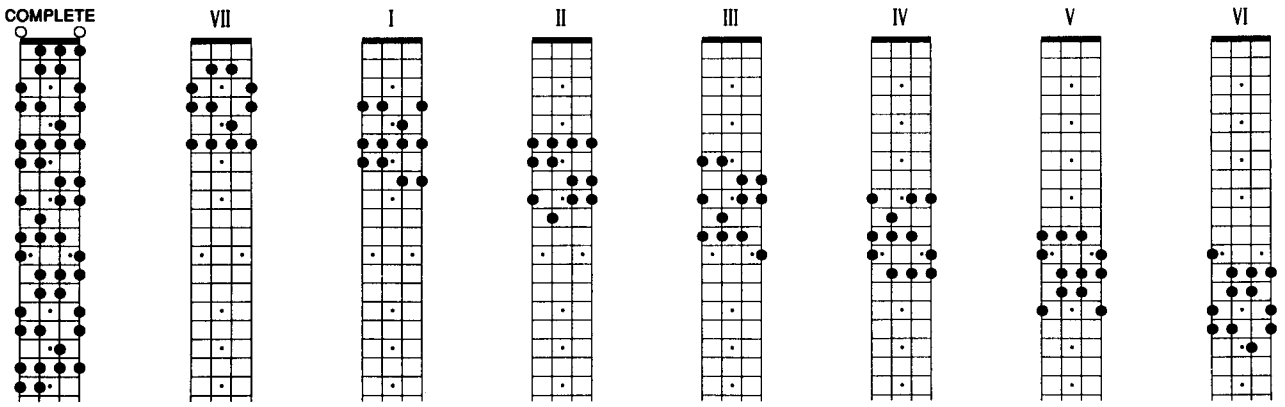
F♯ / G♭ HARMONIC MINOR



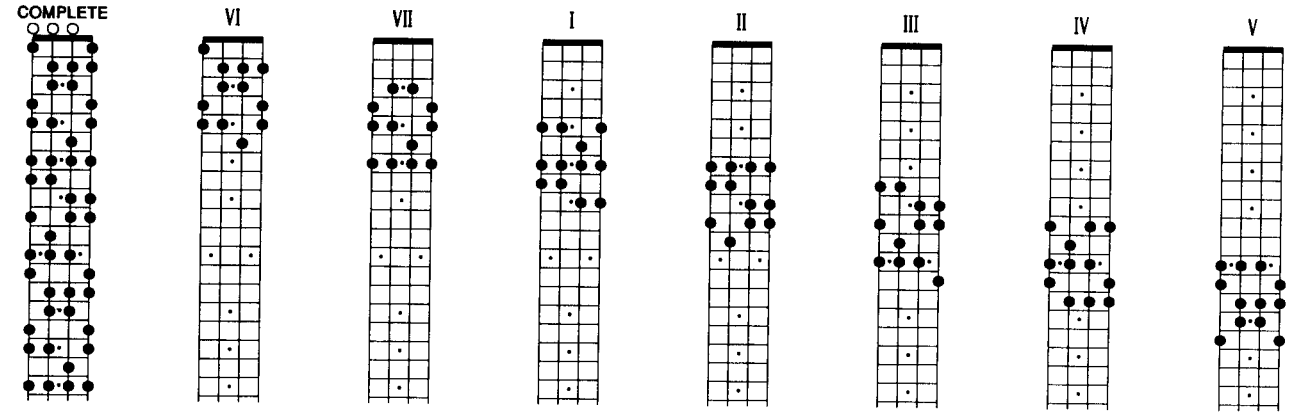
G HARMONIC MINOR



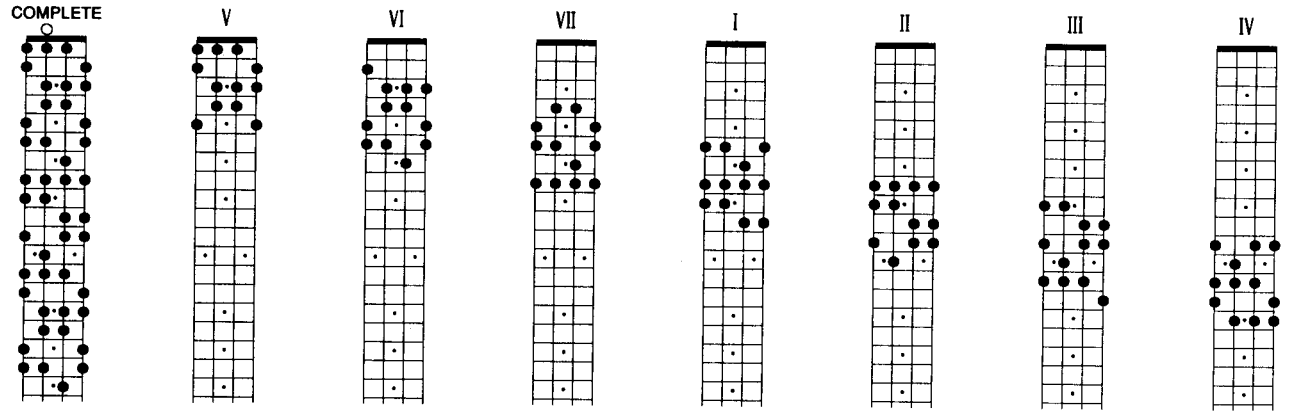
A♭ HARMONIC MINOR



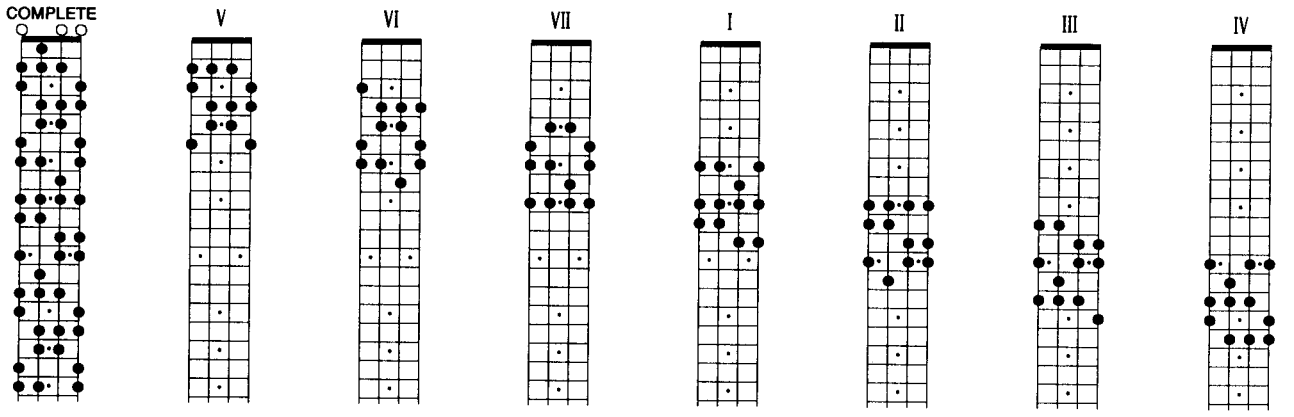
A HARMONIC MINOR



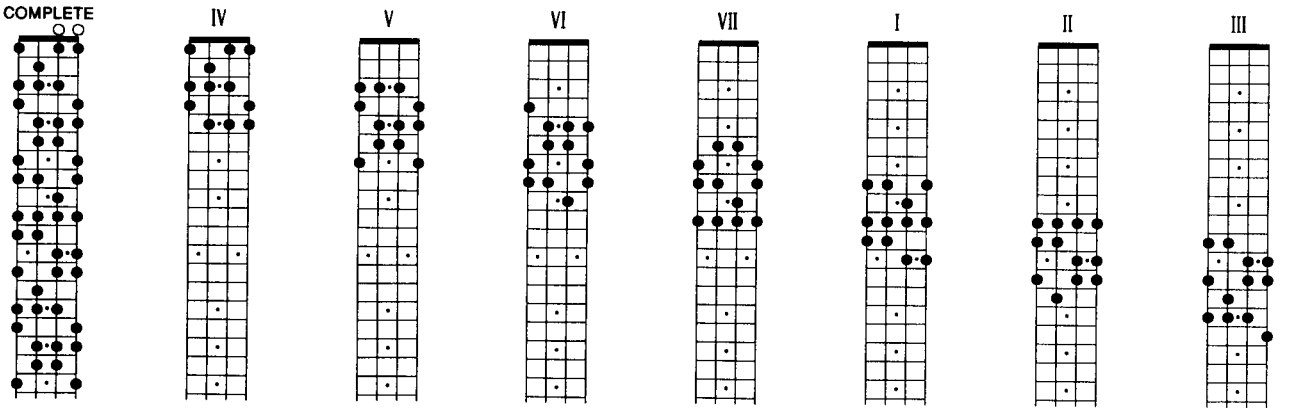
B♭ HARMONIC MINOR



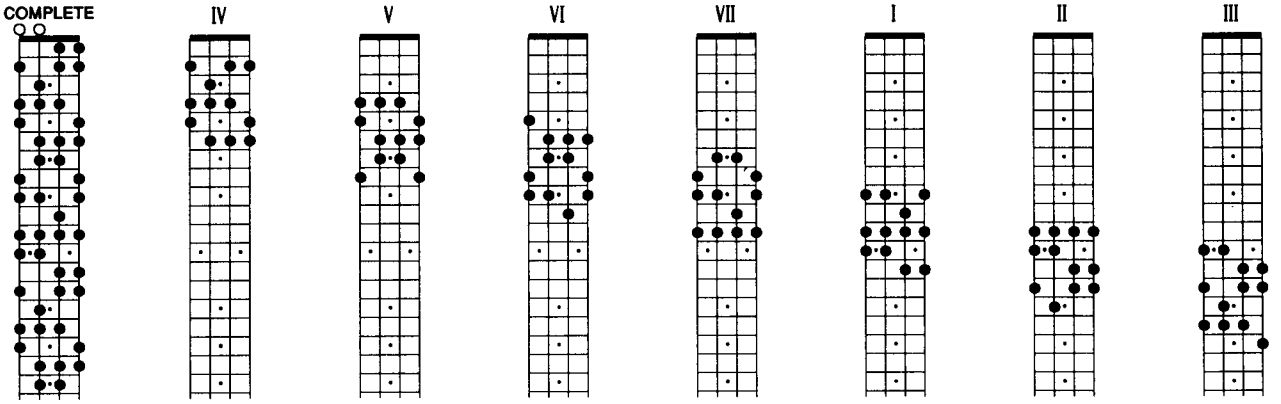
B / C♭ HARMONIC MINOR



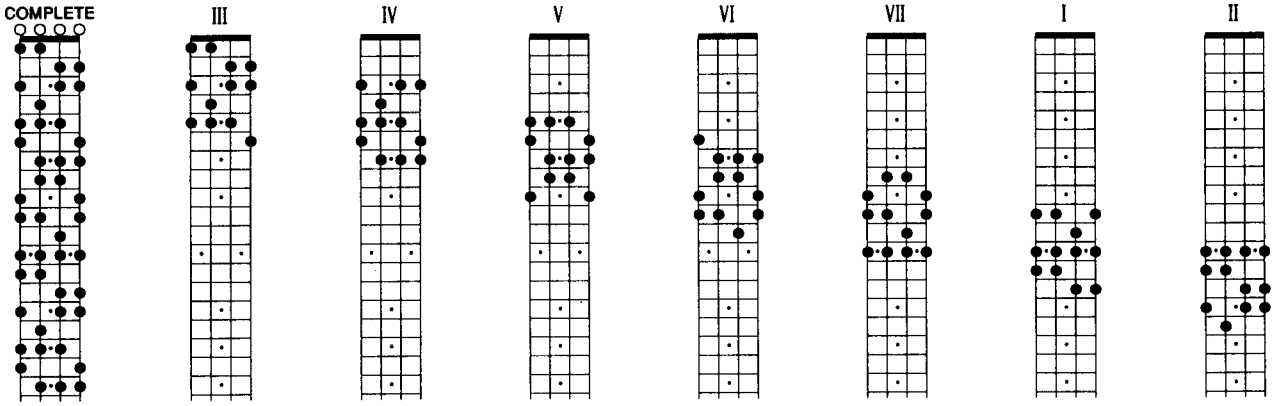
C HARMONIC MINOR



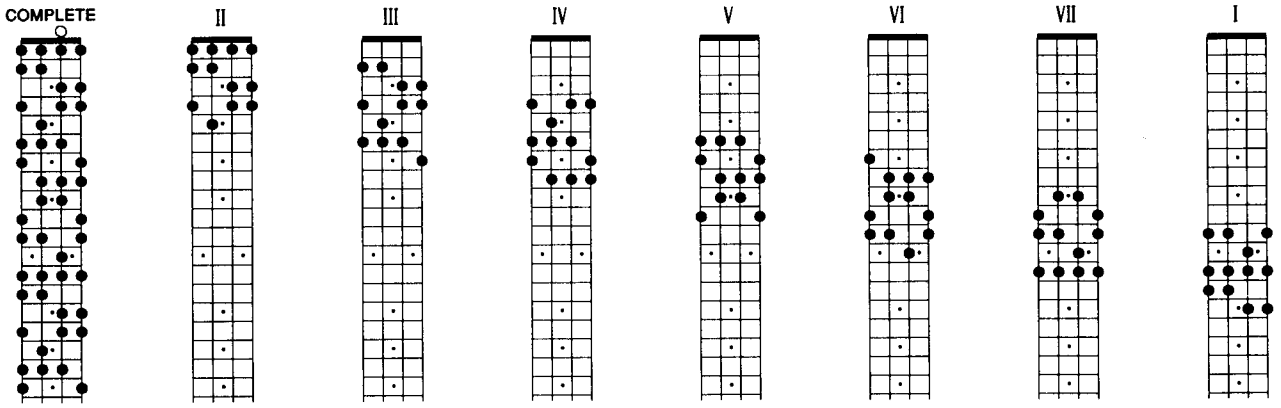
C♯ / D♭ HARMONIC MINOR



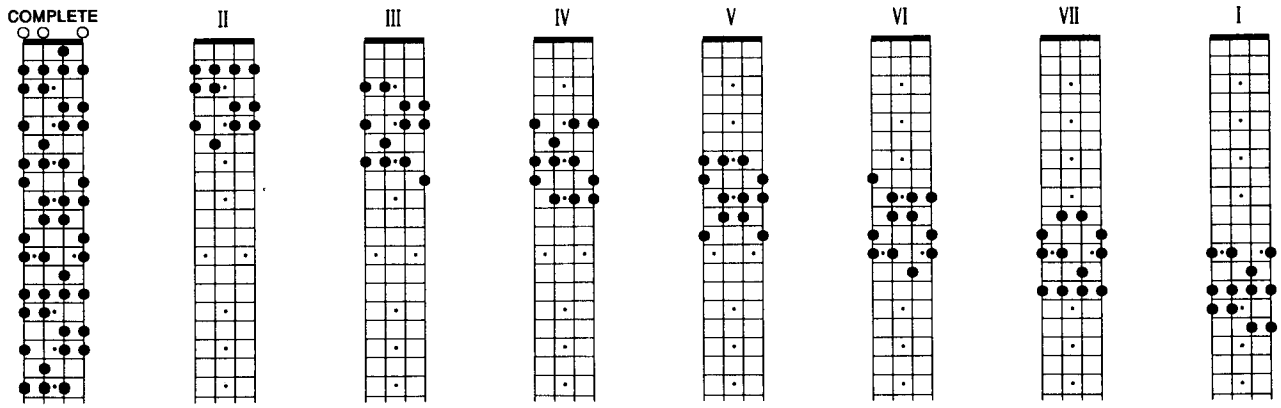
D HARMONIC MINOR



E♭ HARMONIC MINOR



E HARMONIC MINOR



HARMONIC MAJOR

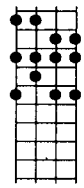
QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

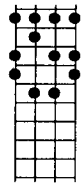
I	II	III	IV	V	VI	VII
C	B♭	A♭	G	F	E	C♯/D♭
C♯/D♭	B/C♭	A	A♭	F♯/G♭	F	D
D	C	B♭	A	G	F♯/G♭	E♭
E♭	C♯/D♭	B/C♭	B♭	A♭	G	E
E	D	C	B/C♭	A	A♭	F
F	E♭	C♯/D♭	C	B♭	A	F♯/G♭
F♯/G♭	E	D	C♯/D♭	B/C♭	B♭	G
G	F	E♭	D	C	B/C♭	A♭
A♭	F♯/G♭	E	E♭	C♯/D♭	C	A
A	G	F	E	D	C♯/D♭	B♭
B♭	A♭	F♯/G♭	F	E♭	D	B/C♭
B/C♭	A	G	F♯/G♭	E	E♭	C

FINGERING PATTERNS

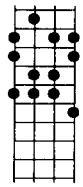
I



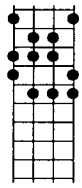
II



III



IV



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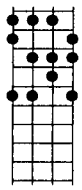
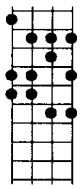
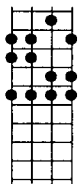


VI



VII



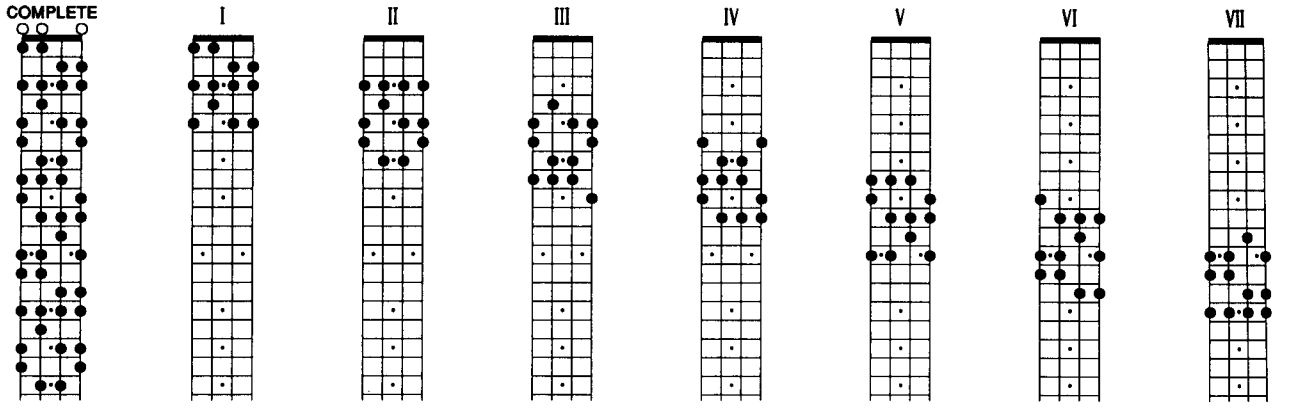
SCALE / MODE - CHORD CHART

I	HARMONIC MAJOR	△, △⁺, △sus2, △sus, ♭6
II	DORIAN ♭5	∅, °7, °9
III	PHRYGIAN ♭4	7, 7⁺, ⁻7, ♭9, ♯9, ♭13
IV	LYDIAN ♭3	⁻△, △°, ⁻6, °7
V	DOMINANT ♭2	7, 6, 7sus, ♭9, 11, 13
VI	LYDIAN AUGMENTED ♯2	△⁺, ⁻△⁺, △♭5
VII	LOCRIAN 𝄫7	○, °7

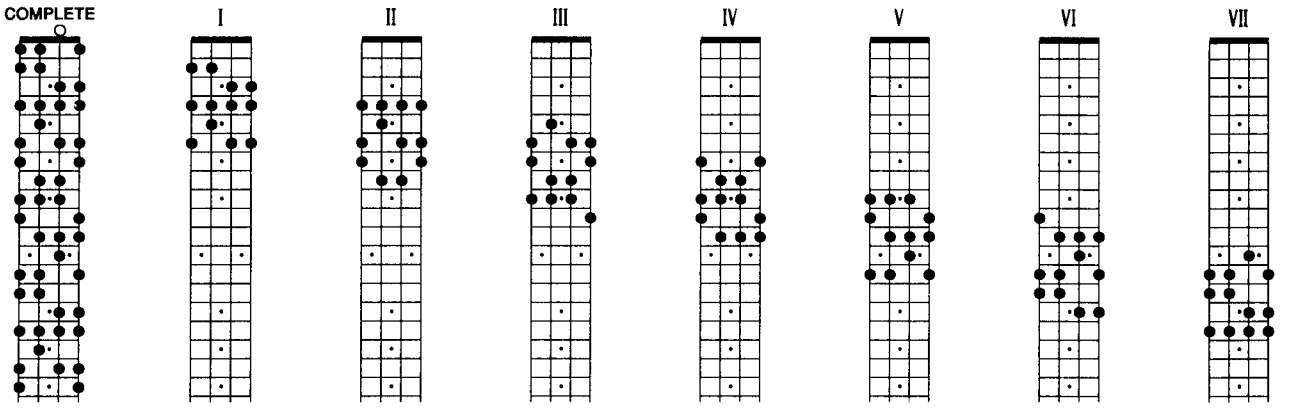
NUMERIC SCALE / MODE CHART

		1		2		3	4		5	6			7	1		2		3	4		5	6			7
I	HARMONIC MAJOR	1		2		3	4		5	6			7	1		2		3	4		5	6			7
II	DORIAN ♭5			1		2	3		4	5			6	7											
III	PHRYGIAN ♭4					1	2		3	4			5	6		7									
IV	LYDIAN ♭3						1		2	3			4	5		6		7							
V	DOMINANT ♭2								1	2			3	4		5		6	7						
VI	LYDIAN AUG ♯2									1			2	3		4		5	6		7				
VII	LOCRIAN 𝄫7												1	2		3		4	5		6	7			

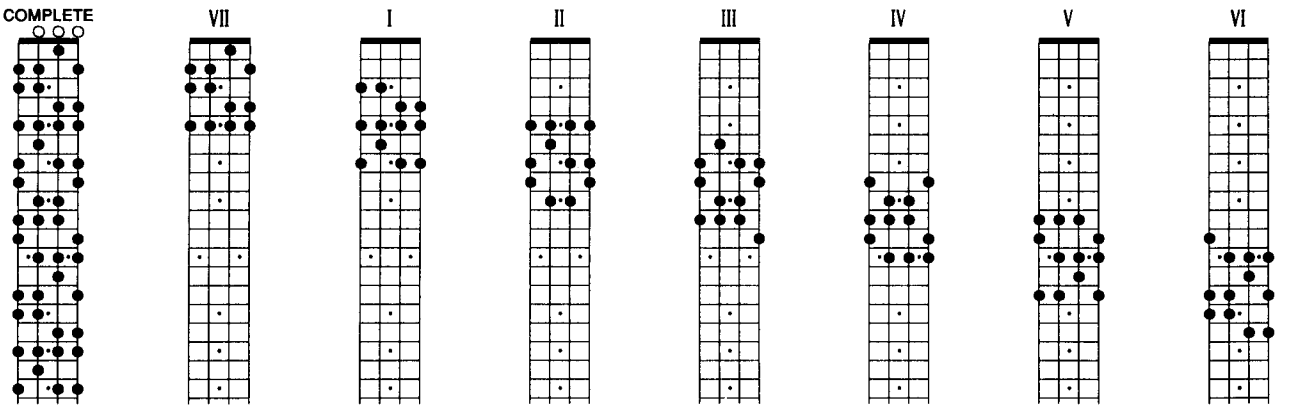
F HARMONIC MAJOR



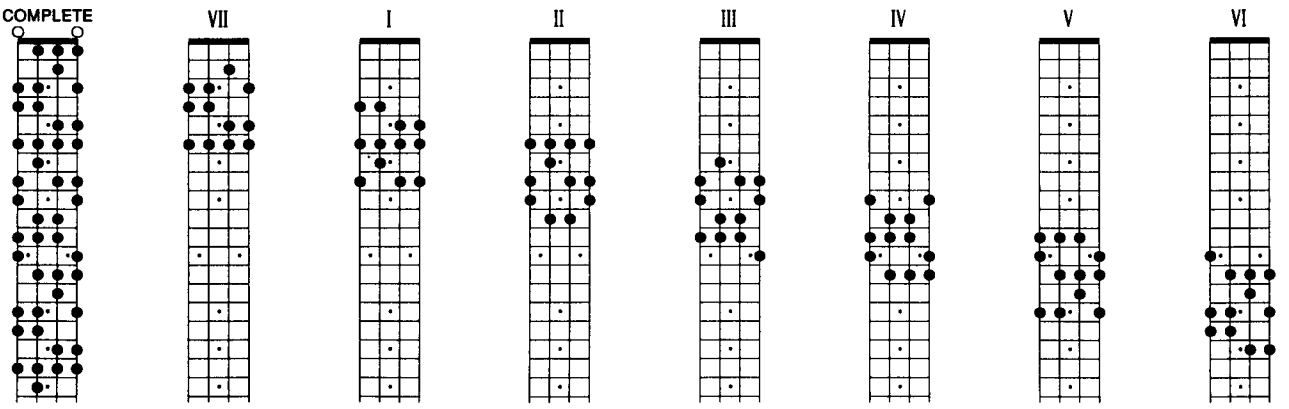
F♯ / G♭ HARMONIC MAJOR



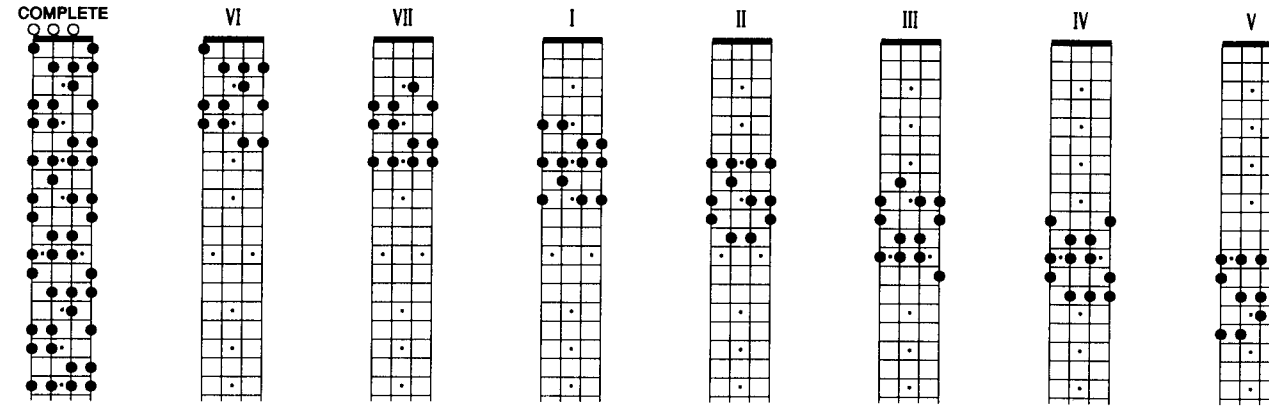
G HARMONIC MAJOR



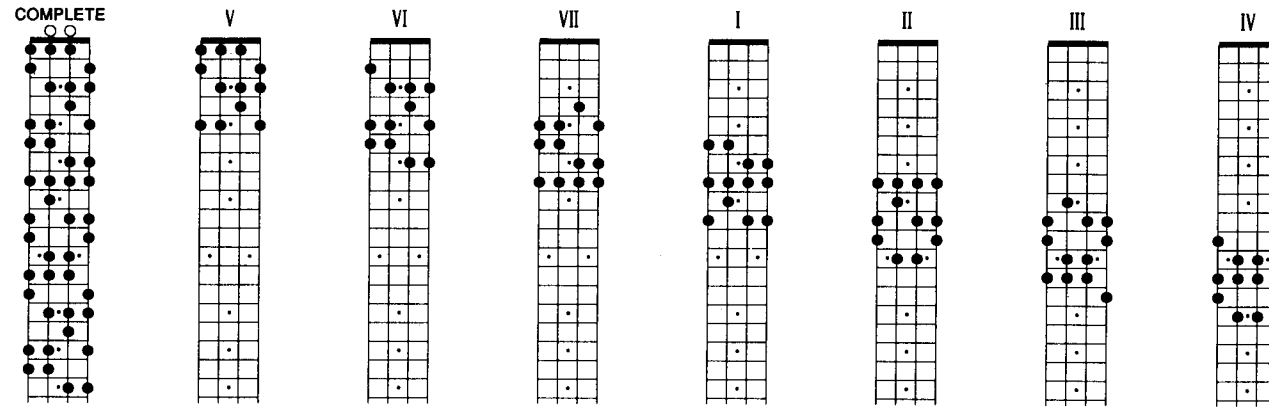
A♭ HARMONIC MAJOR



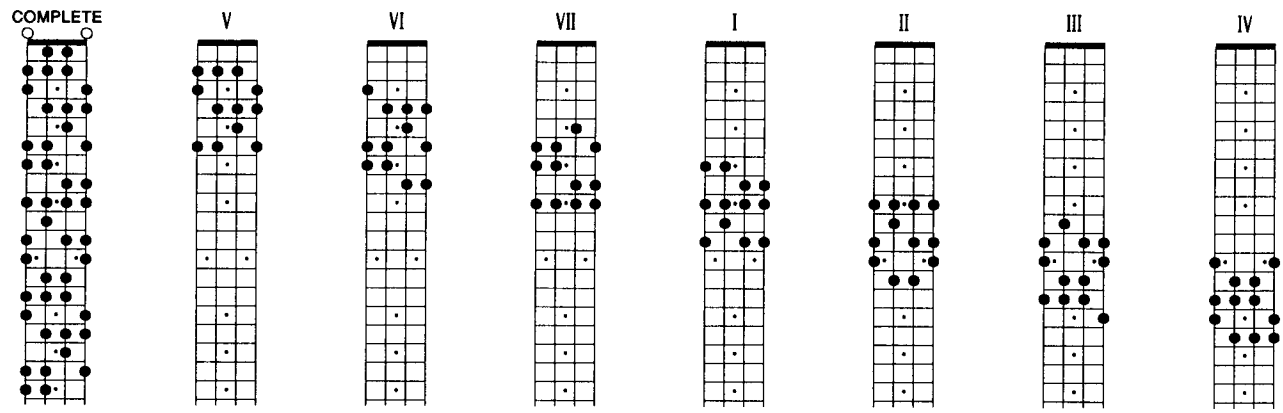
A HARMONIC MAJOR



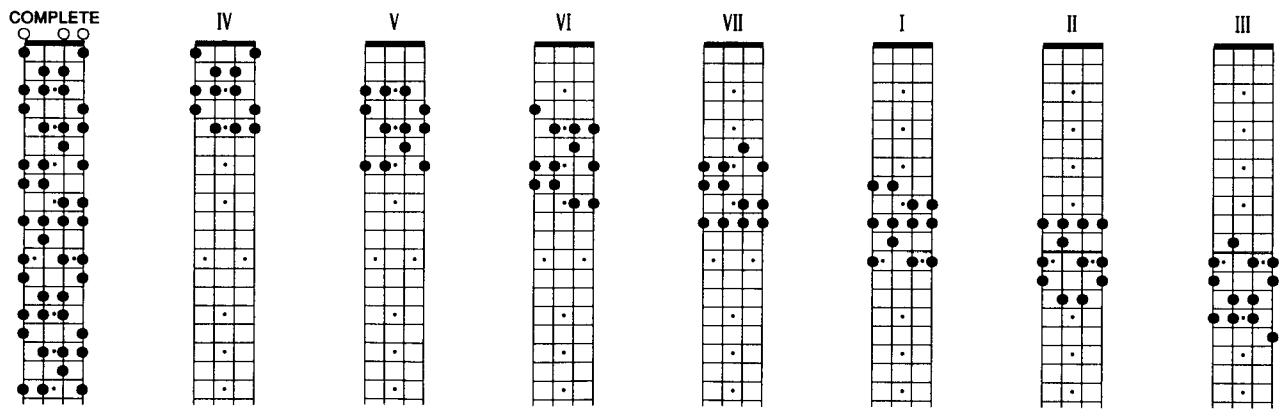
B♭ HARMONIC MAJOR



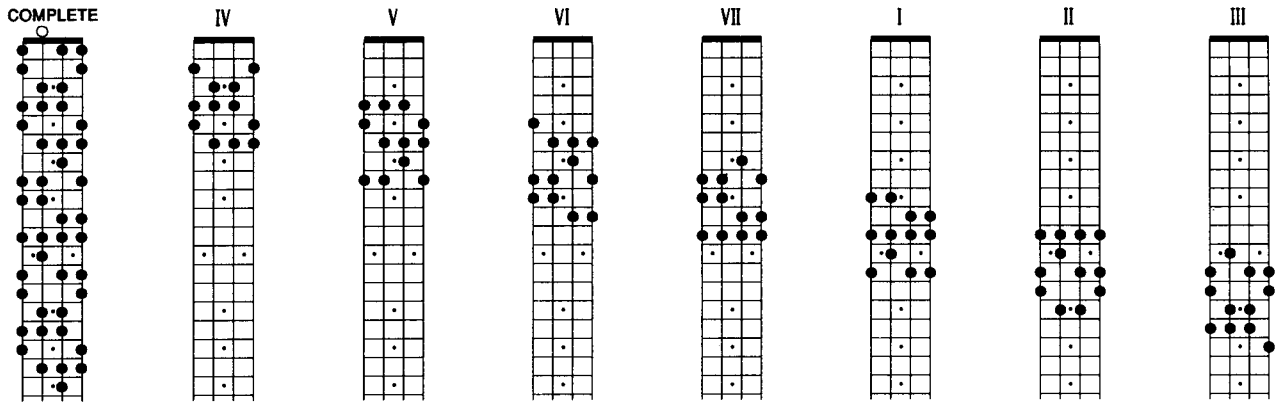
B / C♭ HARMONIC MAJOR



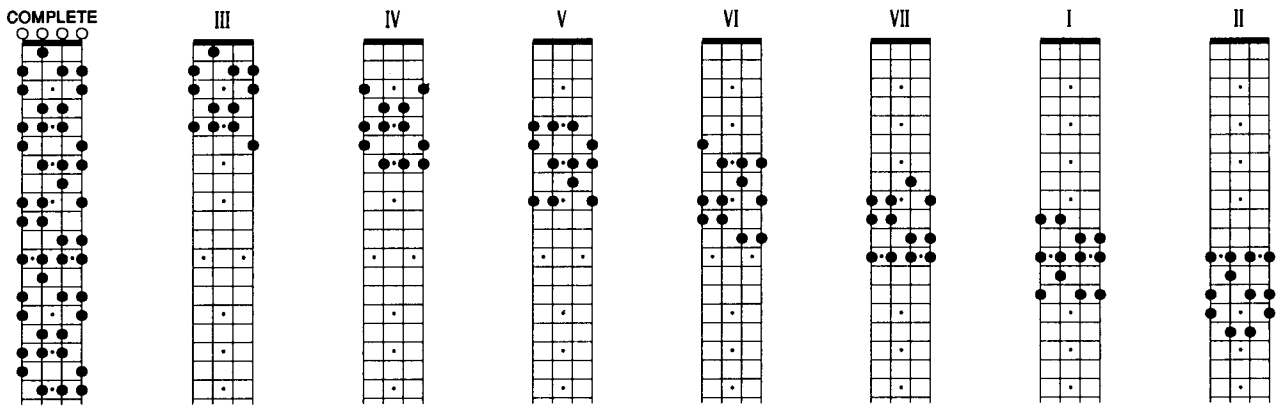
C HARMONIC MAJOR



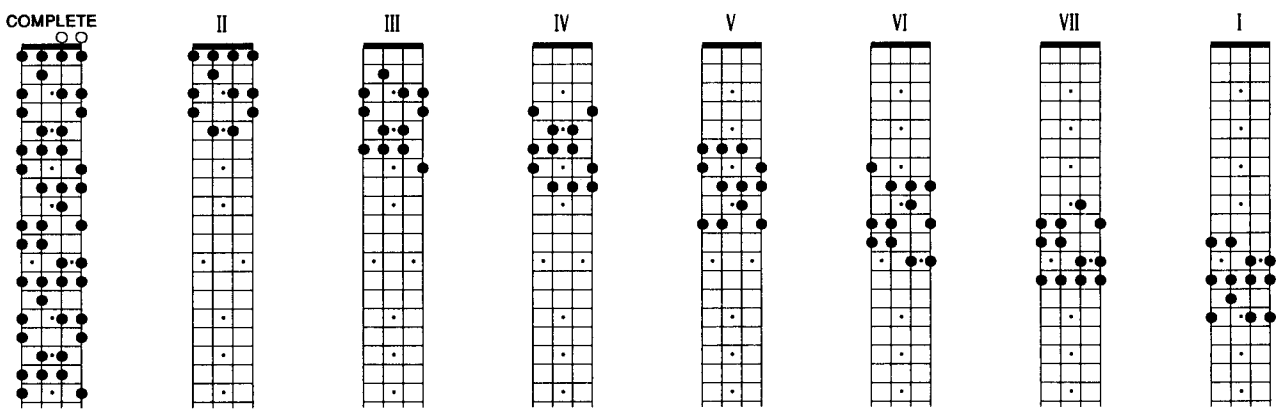
C♯ / D♭ HARMONIC MAJOR



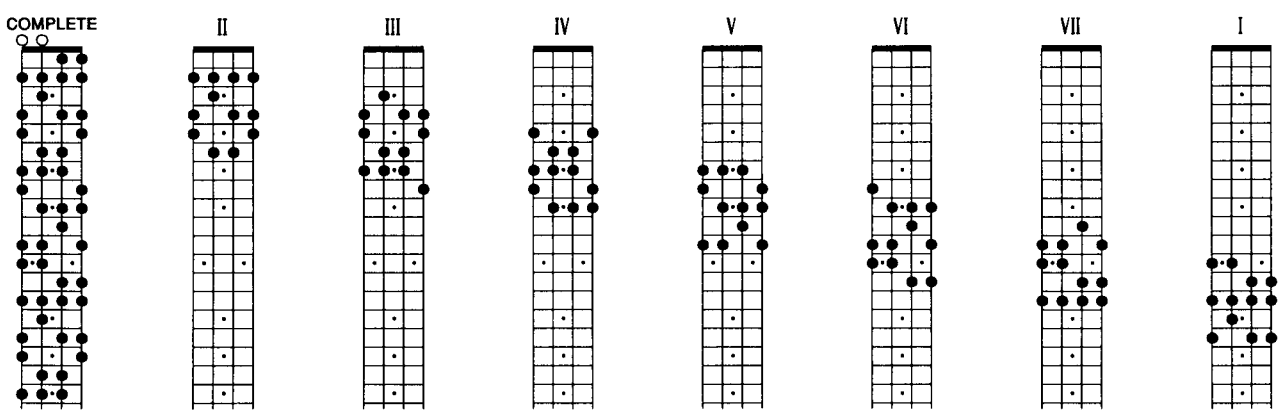
D HARMONIC MAJOR



E♭ HARMONIC MAJOR



E HARMONIC MAJOR



HUNGARIAN MINOR

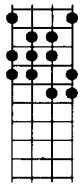
QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

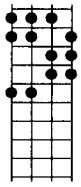
I	II	III	IV	V	VI	VII
C	B♭	A	F♯/G♭	F	E	C♯/D♭
C♯/D♭	B/C♭	B♭	G	F♯/G♭	F	D
D	C	B/C♭	A♭	G	F♯/G♭	E♭
E♭	C♯/D♭	C	A	A♭	G	E
E	D	C♯/D♭	B♭	A	A♭	F
F	E♭	D	B/C♭	B♭	A	F♯/G♭
F♯/G♭	E	E♭	C	B/C♭	B♭	G
G	F	E	C♯/D♭	C	B/C♭	A♭
A♭	F♯/G♭	F	D	C♯/D♭	C	A
A	G	F♯/G♭	E♭	D	C♯/D♭	B♭
B♭	A♭	G	E	E♭	D	B/C♭
B/C♭	A	A♭	F	E	E♭	C

FINGERING PATTERNS

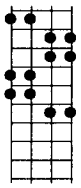
I



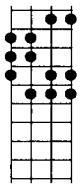
II



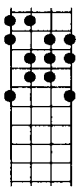
III



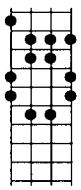
IV



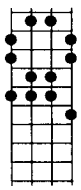
V



VI



VII



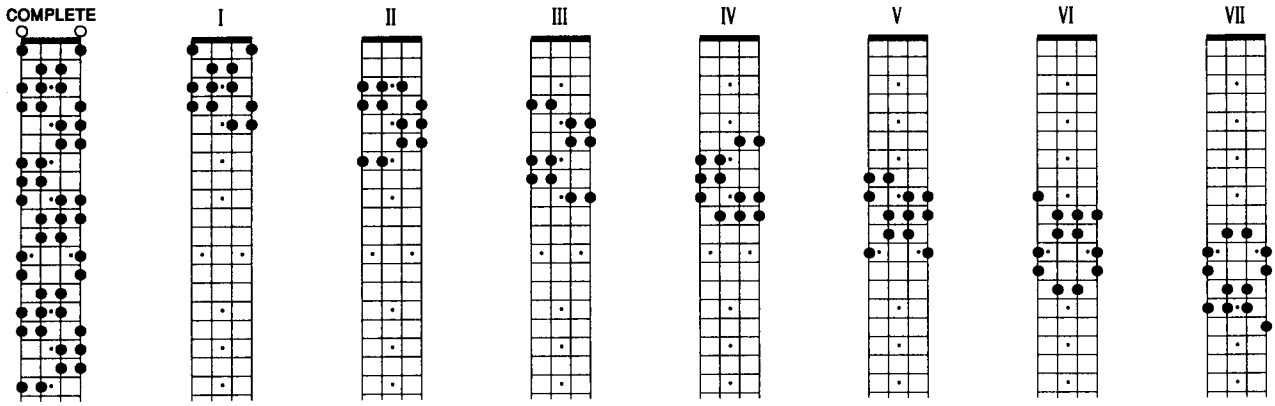
SCALE / MODE - CHORD CHART

I	HUNGARIAN MINOR	$^{-}\triangle$, $\triangle^{\circ}$, $^{-}\triangle^{+}$
II	ORIENTAL	$7^{\flat 5}$
III	IONIAN AUGMENTED ♯2	$\triangle^{+}$, $^{-}\triangle^{+}$
IV	LOCRIAN ♮3 ♮7	$sus2^{\flat 5}$
V	DOUBLE HARMONIC	$\triangle$, $\triangle^{sus}$, ♭6
VI	LYDIAN ♯6 ♯2	7, $^{-}7$, ∅, $7^{\flat 5}$, $\triangle$, $^{-}\triangle$, $\triangle^{\circ}$, $\triangle^{\flat 5}$
VII	ALT ♮5 ♮7	6, $^{-}6$, ♭6, $^{-}\flat 6$, ♭9, ♯9, 13

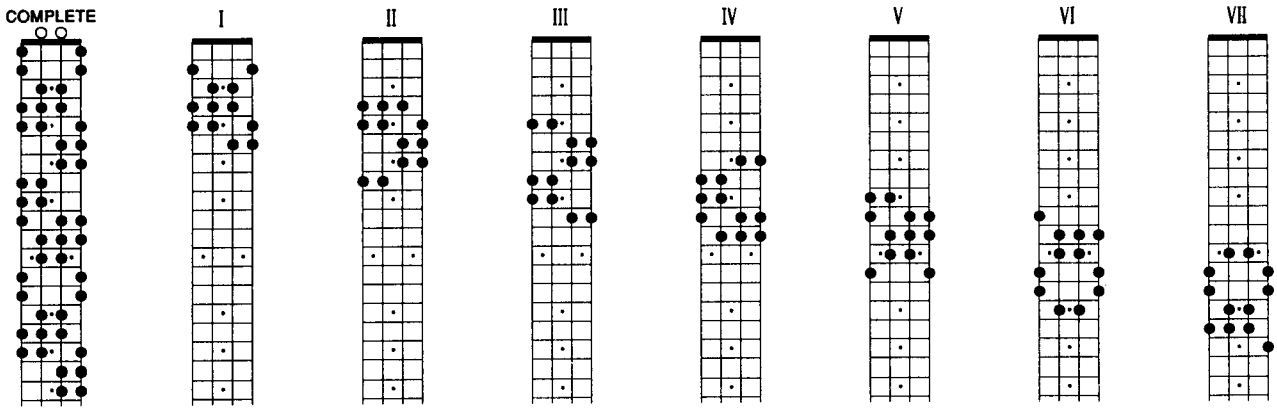
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	HUNGAR MINOR	1		2	♭3			♯4	5	♭6			7												
II	ORIENTAL			1	♭2			3	4	♭5			6	♭7											
III	IONIAN AUG ♯2				1			♯2	3	4			♯5	6		7									
IV	LOCRIAN ♮3 ♮7							1	♭2	♮3			4	♭5		♭6	♮7								
V	DOUBLE HARMONIC								1	♭2			3	4		5	♭6			7					
VI	LYDIAN ♯6 ♯2									1			♯2	3		♯4	5			♯6	7				
VII	ALT ♮5♮7												1	♭2		♭3	♭4			5	♭6	♮7			

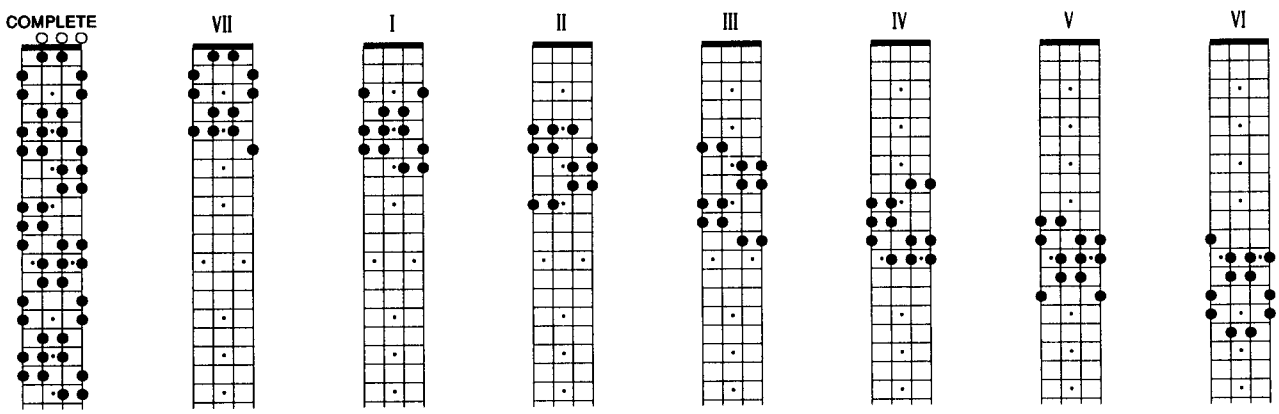
F HUNGARIAN MINOR



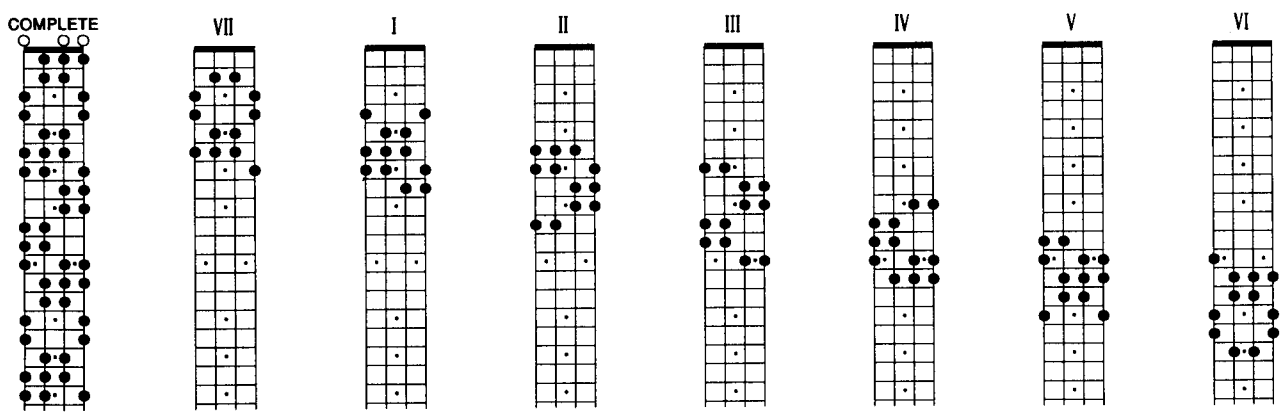
F♯ / G♭ HUNGARIAN MINOR



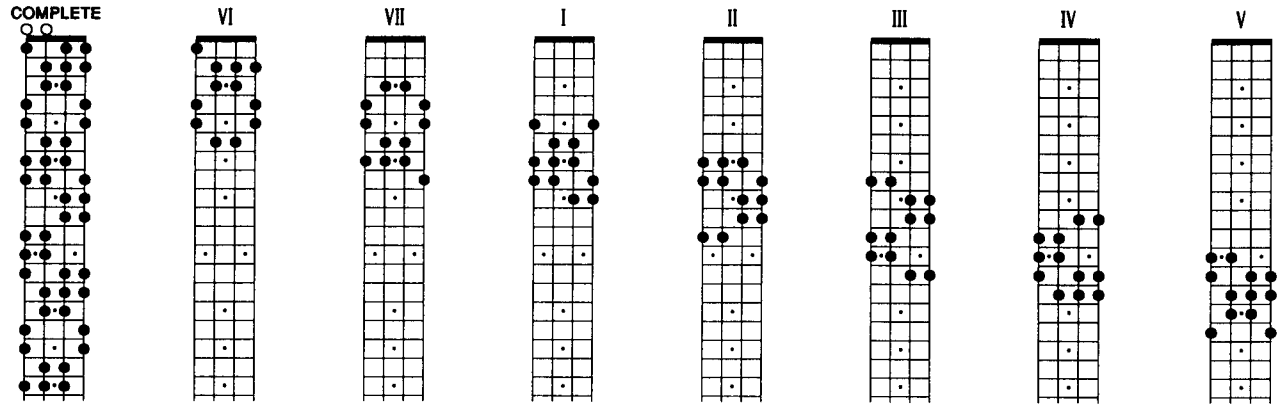
G HUNGARIAN MINOR



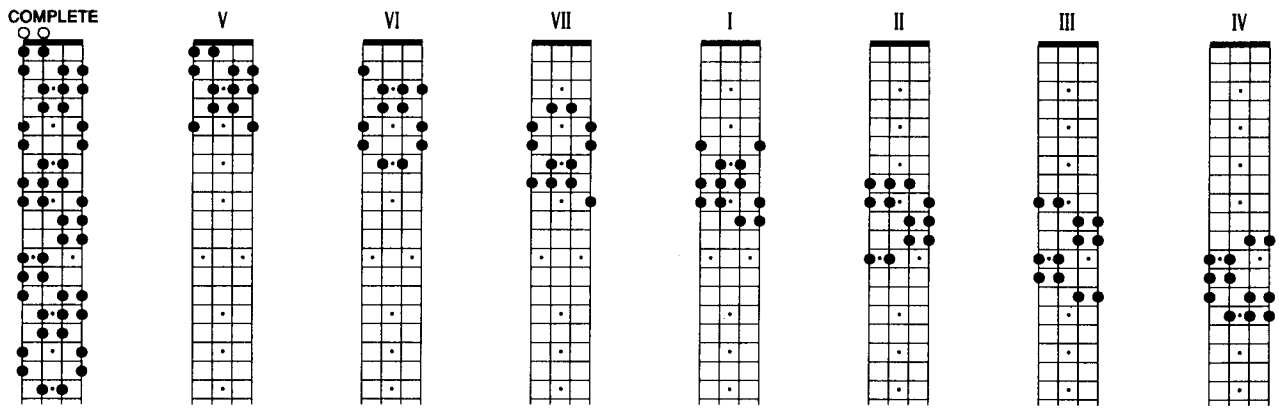
A♭ HUNGARIAN MINOR



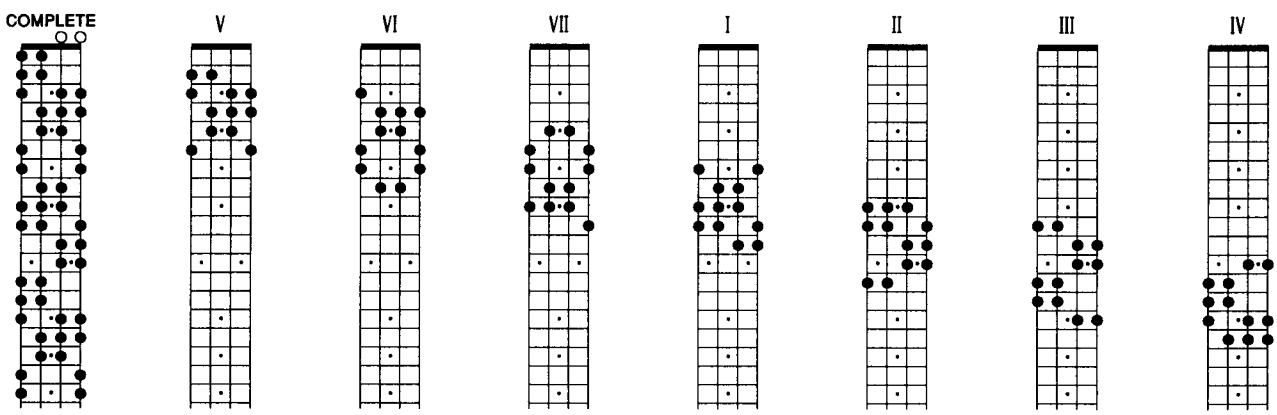
A HUNGARIAN MINOR



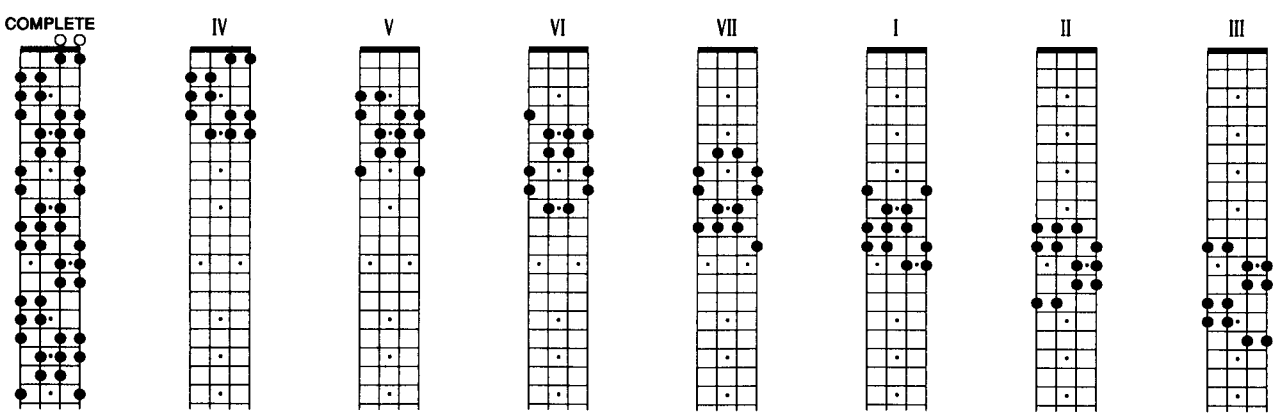
B♭ HUNGARIAN MINOR



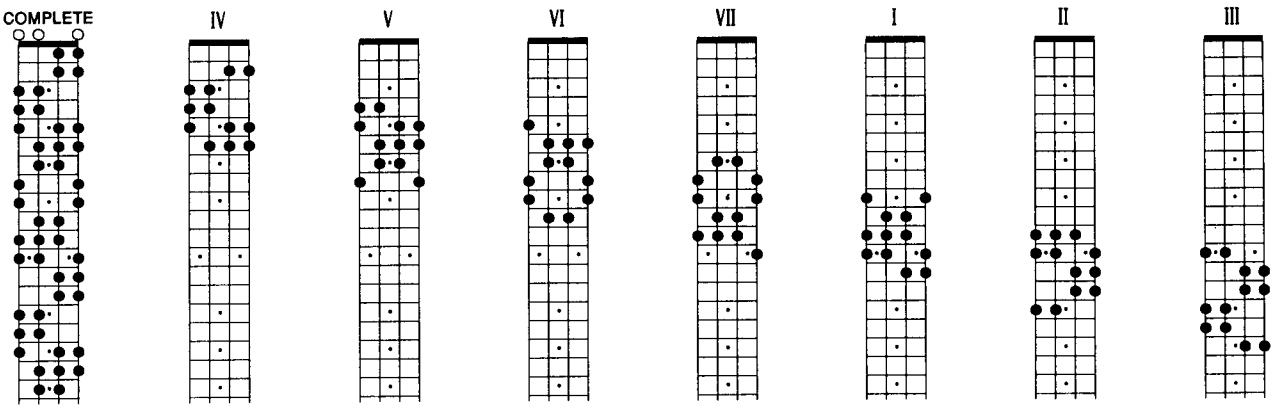
B / C♭ HUNGARIAN MINOR



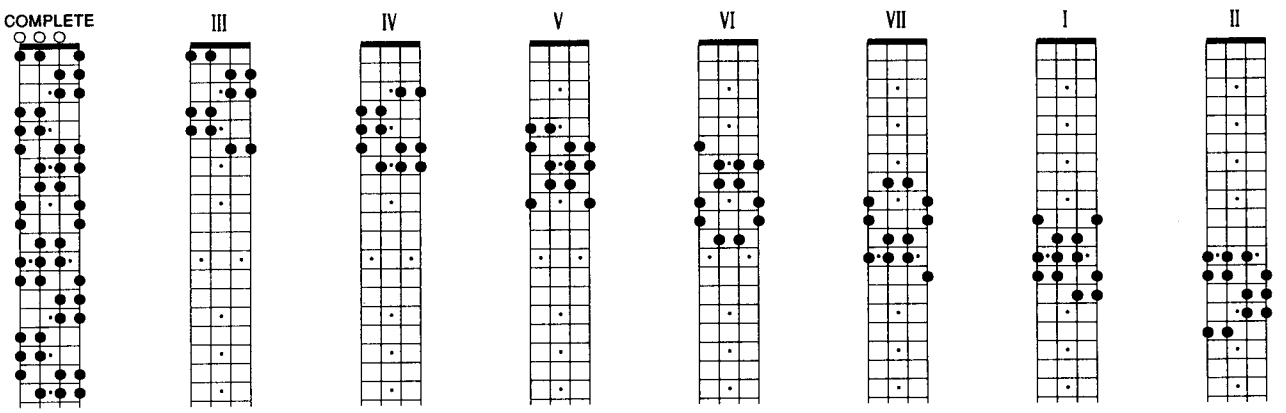
C HUNGARIAN MINOR



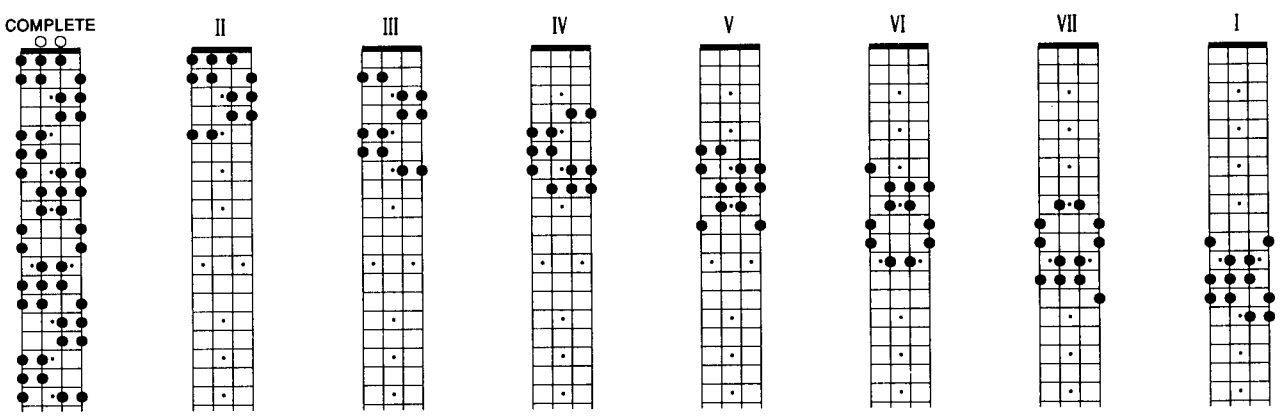
C♯ / D♭ HUNGARIAN MINOR



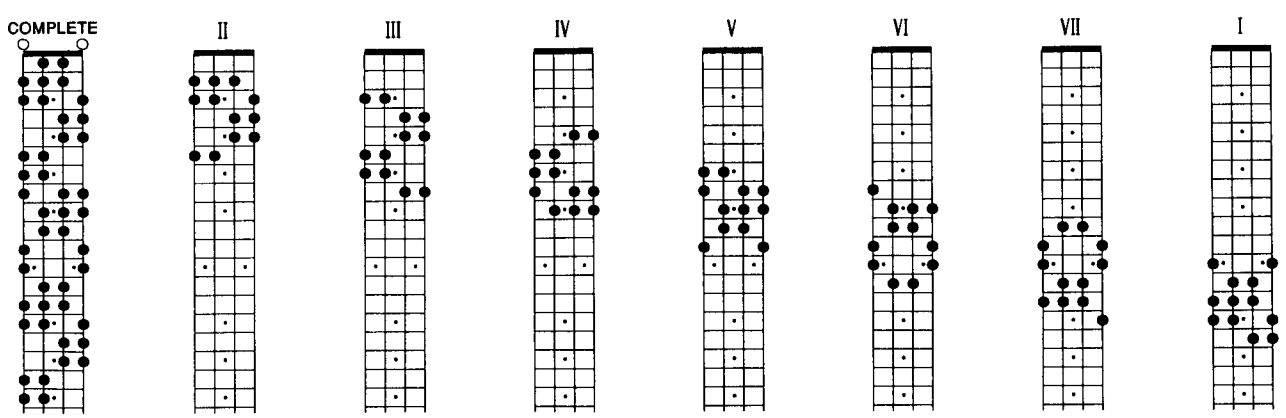
D HUNGARIAN MINOR



E♭ HUNGARIAN MINOR



E HUNGARIAN MINOR



HUNGARIAN MAJOR

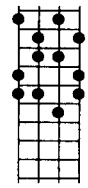
QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

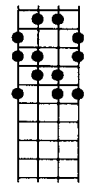
I	II	III	IV	V	VI	VII
C	A	A♭	F♯/G♭	F	E♭	D
C♯/D♭	B♭	A	G	F♯/G♭	E	E♭
D	B/C♭	B♭	A♭	G	F	E
E♭	C	B/C♭	A	A♭	F♯/G♭	F
E	C♯/D♭	C	B♭	A	G	F♯/G♭
F	D	C♯/D♭	B/C♭	B♭	A♭	G
F♯/G♭	E♭	D	C	B/C♭	A	A♭
G	E	E♭	C♯/D♭	C	B♭	A
A♭	F	E	D	C♯/D♭	B/C♭	B♭
A	F♯/G♭	F	E♭	D	C	B/C♭
B♭	G	F♯/G♭	E	E♭	C♯/D♭	C
B/C♭	A♭	G	F	E	D	C♯/D♭

FINGERING PATTERNS

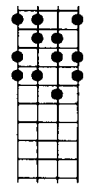
I



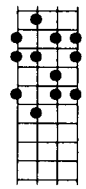
II



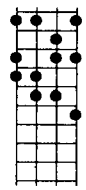
III



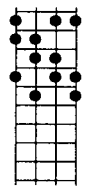
IV



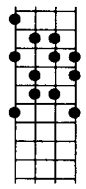
V



VI



VII



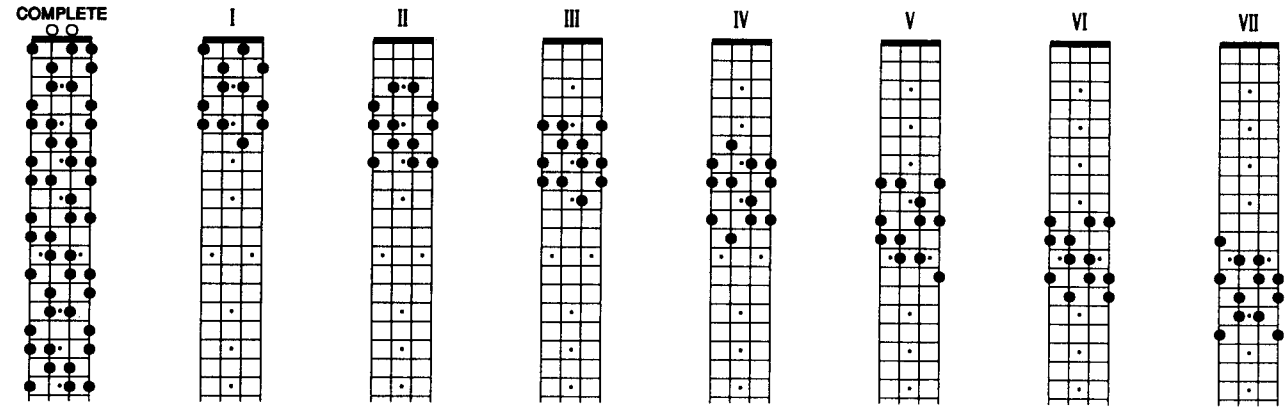
SCALE / MODE - CHORD CHART

I	HUNGARIAN MAJOR	7, 7♭5, ∅, °7, ⁻7, 6, ♯9, ♯11, 13
II	ALT ♭♭6 ♭♭7	°7, 6
III	LOCRIAN ♮2 ♮7	△°, ⁻△⁺
IV	ALT ♮6	°7, 7♭5, ∅
V	MELODIC AUGMENTED	⁻△⁺
VI	DORIAN ♭2 ♯4	∅, ⁻7, ⁻6, °7
VII	LYDIAN AUGMENTED ♯3	△♯11 (NO 3,5)

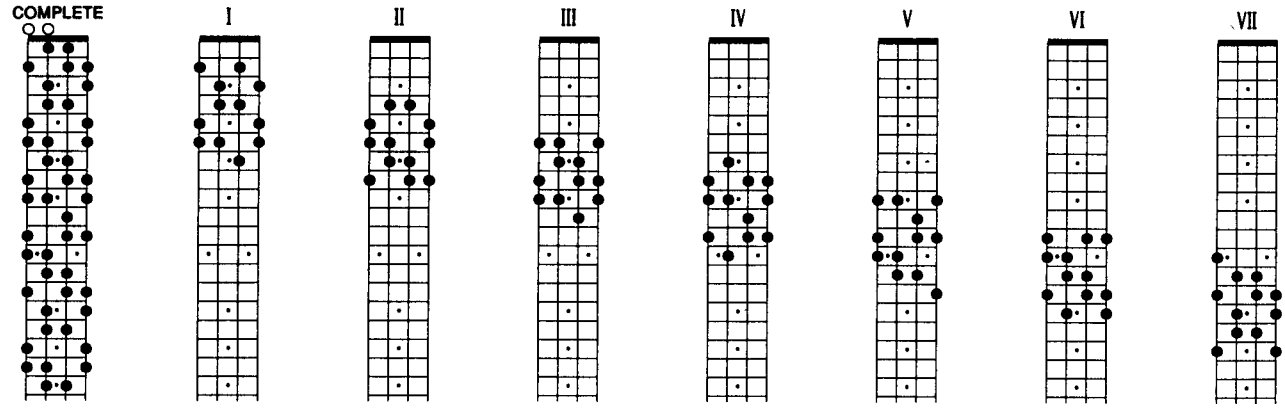
NUMERIC SCALE / MODE CHART

		1	2		3	4		5		6		7	1		2		3	4		5		6		7
I	HUNGAR MAJOR	1			♯2	3		♯4	5		6	♭7		1			♯2	3		♯4	5		6	♭7	
II	ALT ♭♭6 ♭♭7				1	♭2		♭3	♭4		♭5	♭♭6		♭♭7											
III	LOCRIAN ♮2 ♮7					1		2	♭3		4	♭5		♭6			7								
IV	ALT ♮6							1	♭2		♭3	♭4		♭5			6	♭7							
V	MELODIC AUG								1		2	♭3		4			♯5	6		7					
VI	DORIAN ♭2 ♯4										1	♭2		♭3			♯4	5		6	♭7				
VII	LYDIAN AUG ♯3											1		2			♯3	♯4		♯5	6		7		

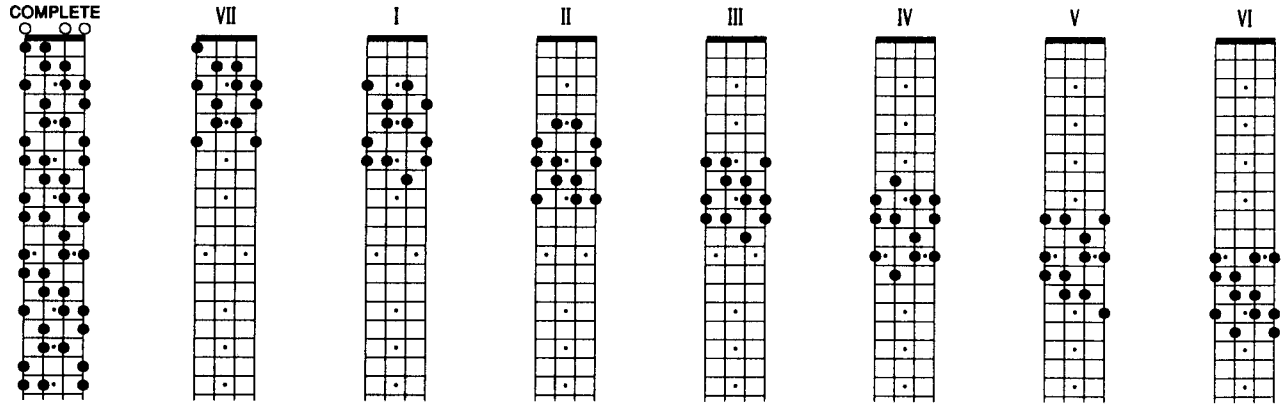
F HUNGARIAN MAJOR



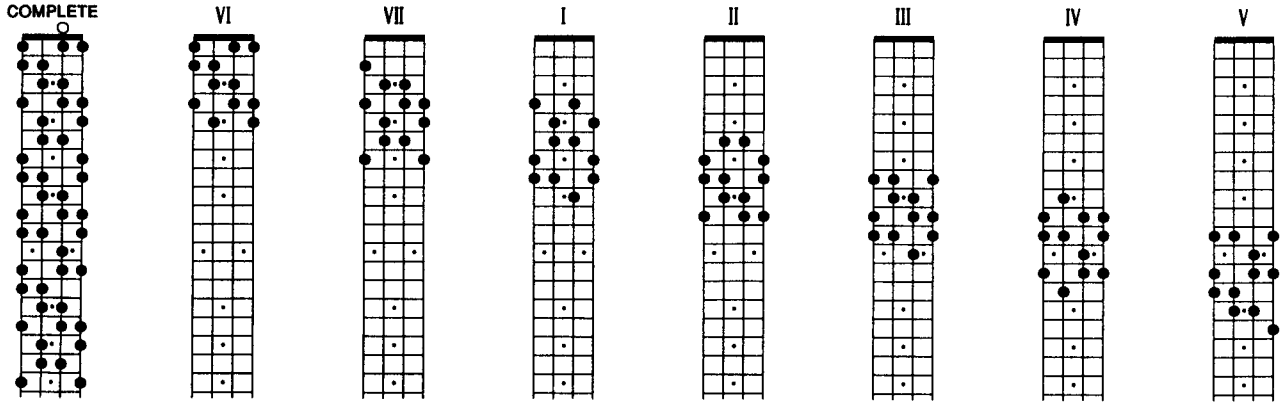
F♯ / G♭ HUNGARIAN MAJOR



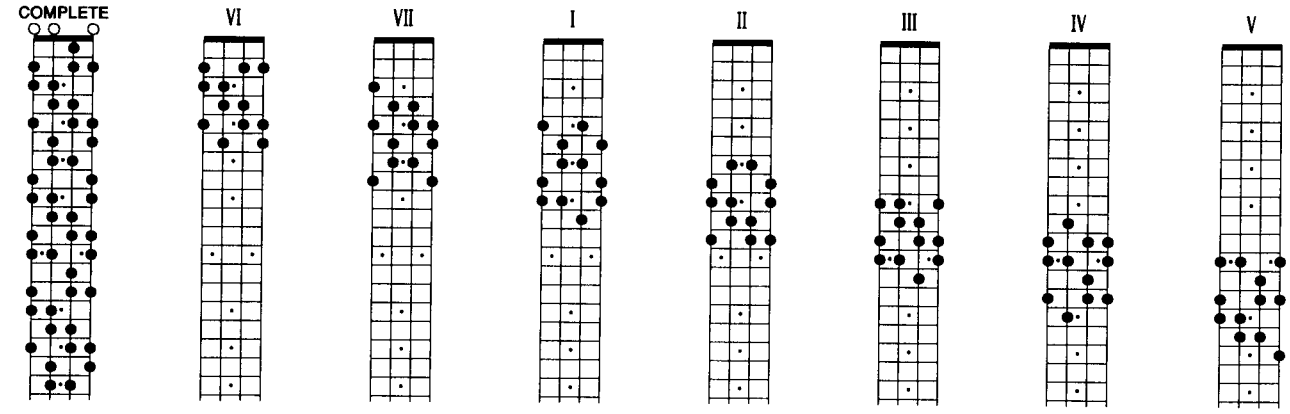
G HUNGARIAN MAJOR



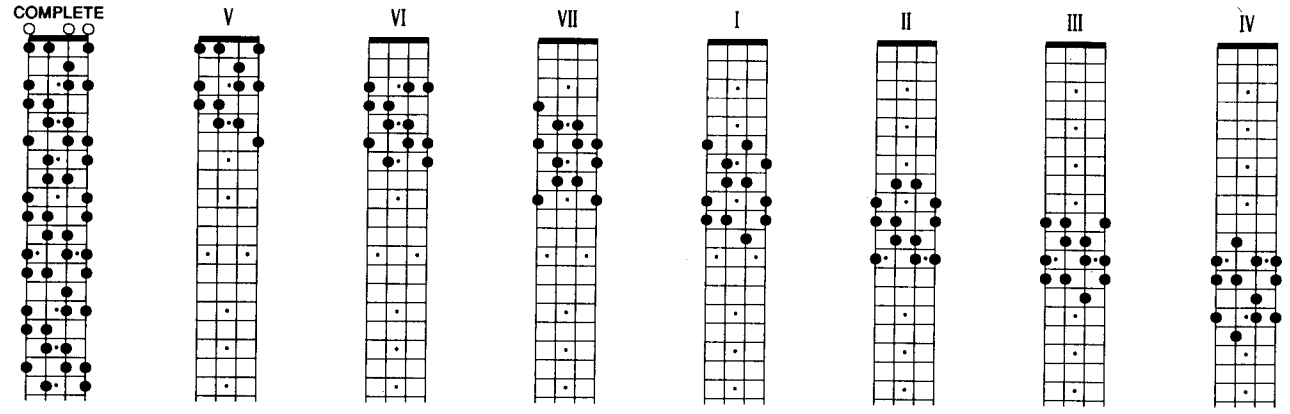
A♭ HUNGARIAN MAJOR



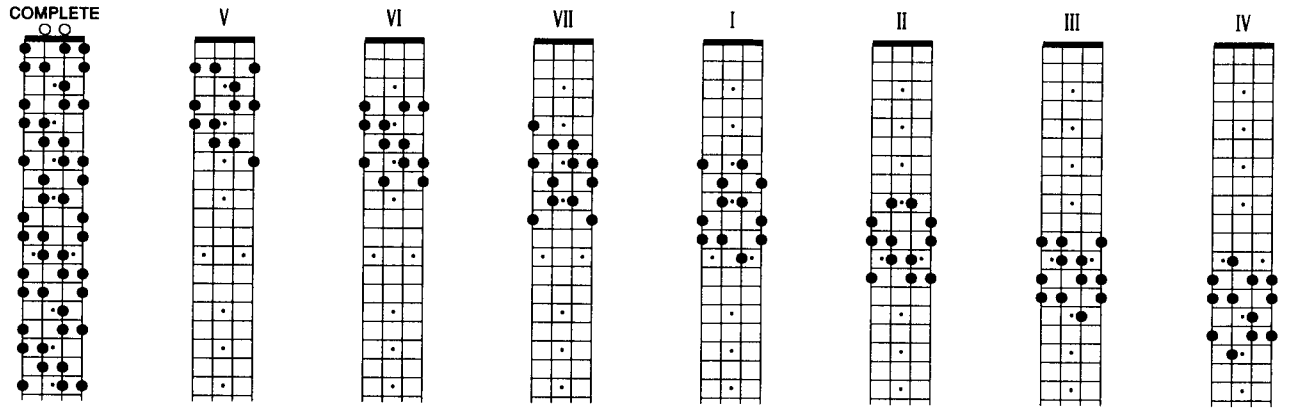
A HUNGARIAN MAJOR



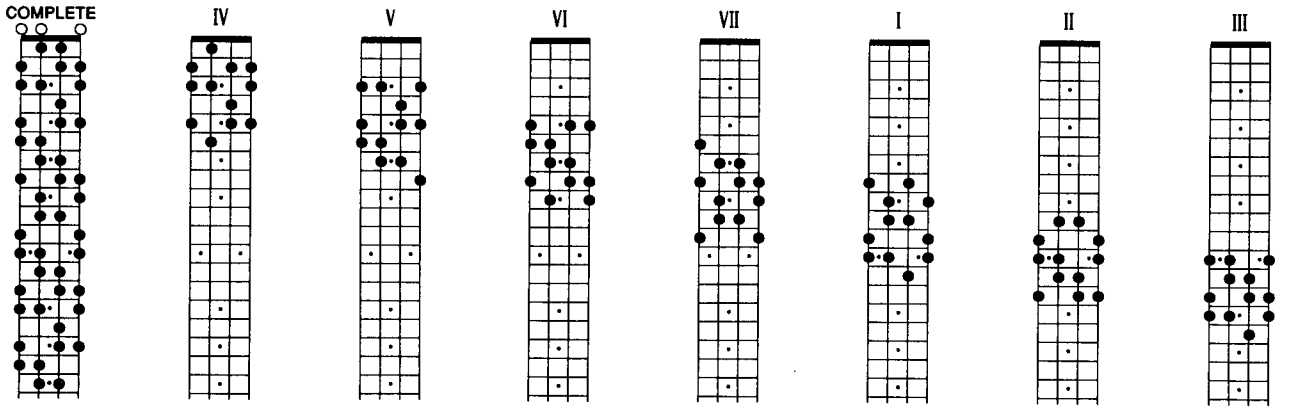
B♭ HUNGARIAN MAJOR



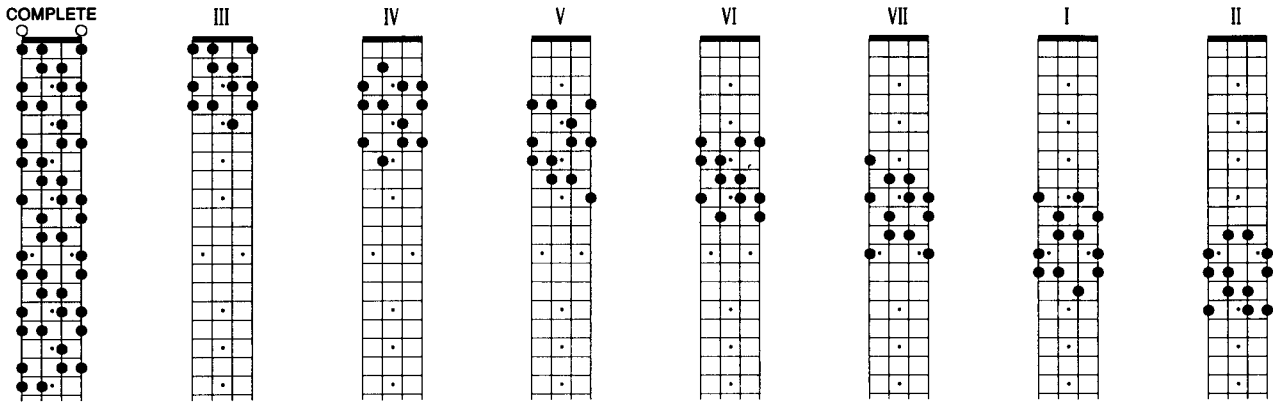
B / C♭ HUNGARIAN MAJOR



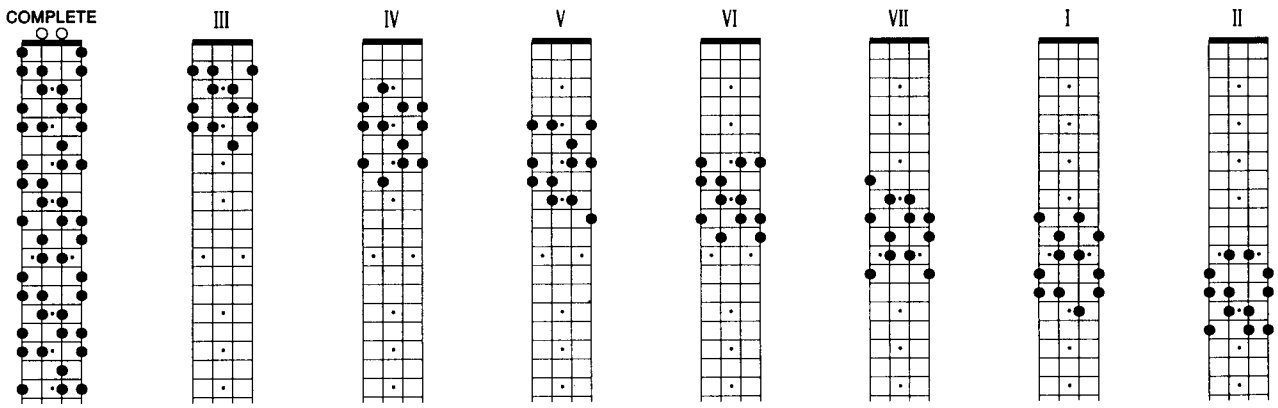
C HUNGARIAN MAJOR



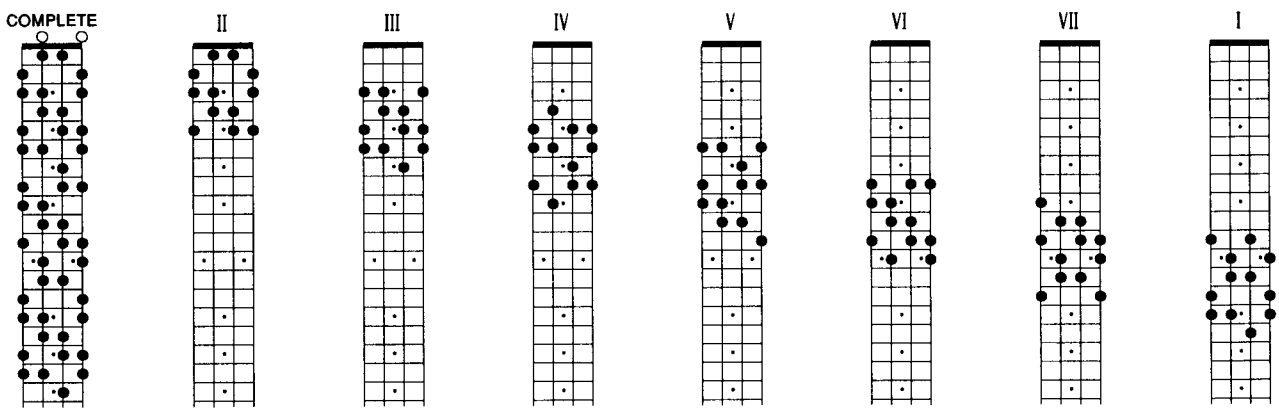
C♯ / D♭ HUNGARIAN MAJOR



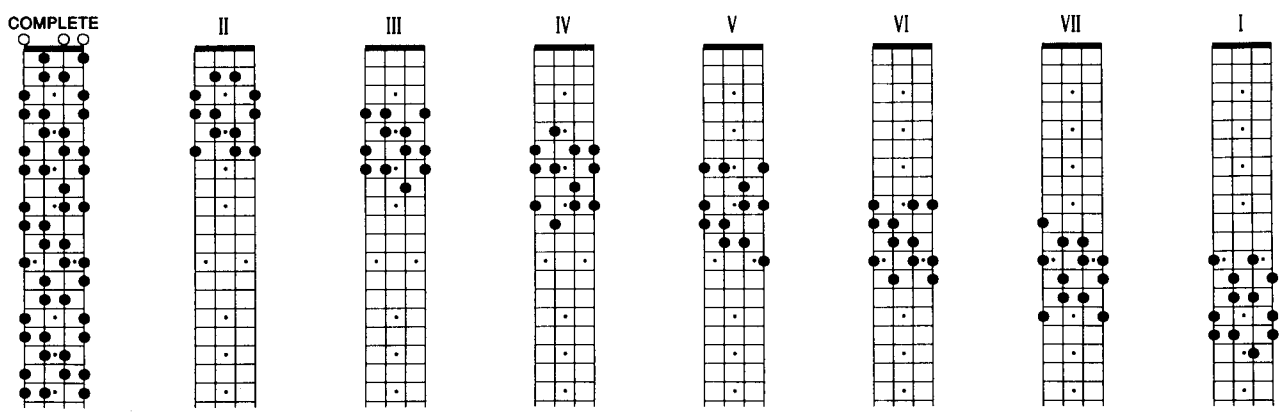
D HUNGARIAN MAJOR



E♭ HUNGARIAN MAJOR



E HUNGARIAN MAJOR



NEAPOLITAN MINOR

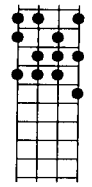
QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

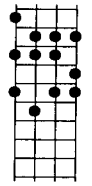
I	II	III	IV	V	VI	VII
C	B/C♭	A	G	F	E	C♯/D♭
C♯/D♭	C	B♭	A♭	F♯/G♭	F	D
D	C♯/D♭	B/C♭	A	G	F♯/G♭	E♭
E♭	D	C	B♭	A♭	G	E
E	E♭	C♯/D♭	B/C♭	A	A♭	F
F	E	D	C	B♭	A	F♯/G♭
F♯/G♭	F	E♭	C♯/D♭	B/C♭	B♭	G
G	F♯/G♭	E	D	C	B/C♭	A♭
A♭	G	F	E♭	C♯/D♭	C	A
A	A♭	F♯/G♭	E	D	C♯/D♭	B♭
B♭	A	G	F	E♭	D	B/C♭
B/C♭	B♭	A♭	F♯/G♭	E	E♭	C

FINGERING PATTERNS

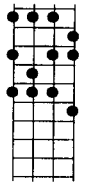
I



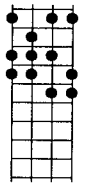
II



III



IV



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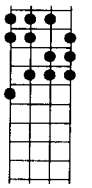
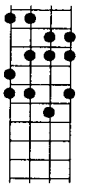
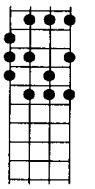


VI



VII



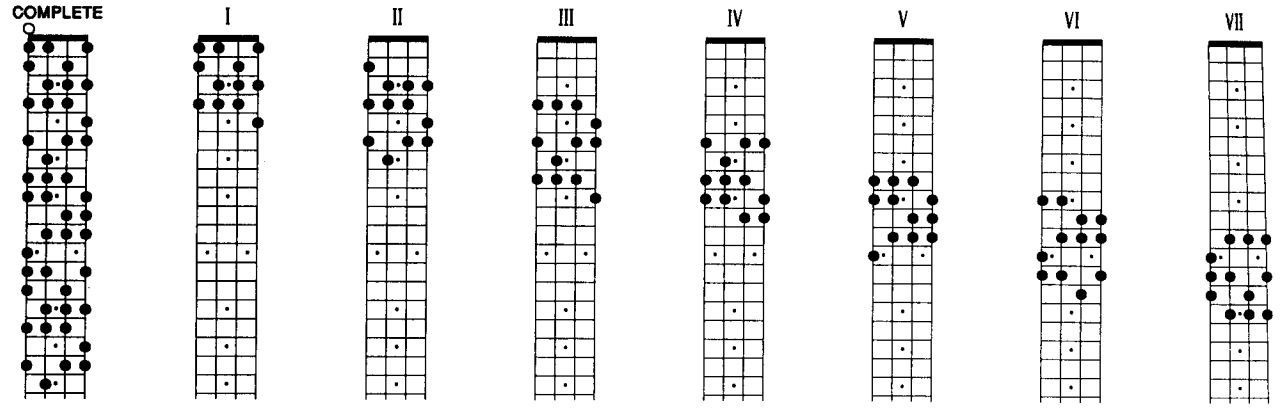
SCALE / MODE - CHORD CHART

I	NEAPOLITAN MINOR	$^{-}\triangle$, $^{-}\triangle^{+}$
II	LYDIAN ♯6	($\triangle$, 7, $\triangle^{\flat 5}$, $7^{\flat 5}$)^{sus4}, 9, ♯11
III	DOMINANT AUGMENTED	7^{+sus}, 7^{+sus2}
IV	HUNGARIAN GYPSY	∅, $^{-}7$, $^{-}\flat 6$, 7^{sus2}, 9, ♯9, ♯11, ♭13
V	LOCRIAN ♮3	7^{+}, $7^{\flat 5}$, ♭9, 11, ♯11, ♭13
VI	IONIAN ♯2	$\triangle$, $\triangle^{sus}$, $^{-}\triangle$, 6, $^{-}6$
VII	ALT ♭♭3 ♭♭7	+, ♭5

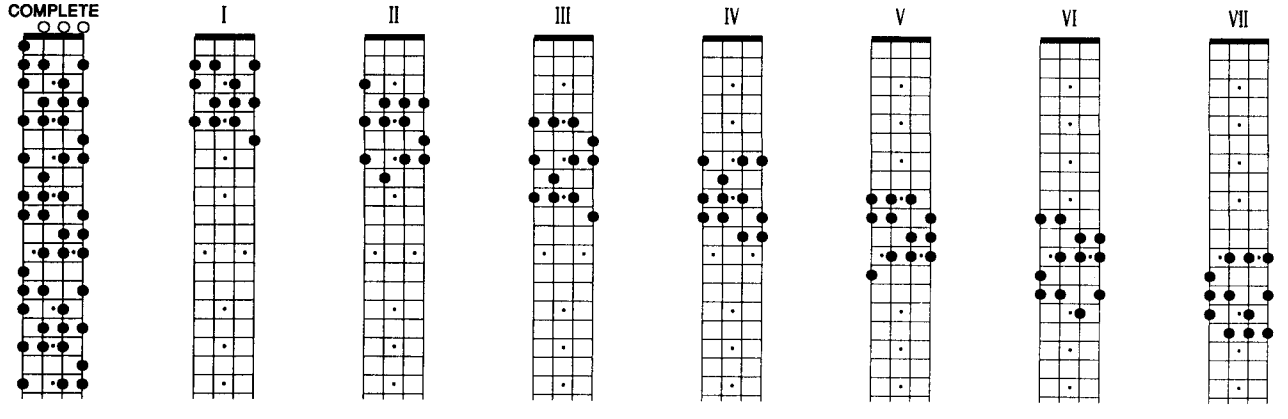
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	NEAPOL MINOR	1	♭2		♭3		4		5	♭6			7	1	♭2		♭3		4		5	♭6			7
II	LYDIAN ♯6		1		2		3		♯4	5			♯6	7											
III	DOMINANT AUG				1		2		3	4			♯5	6	♭7										
IV	HUNGAR GYPSY						1		2	♭3			♯4	5	♭6		♭7								
V	LOCRIAN ♮3								1	♭2			3	4	♭5		♭6		♭7						
VI	IONIAN ♯2									1			♯2	3	4		5		6		7				
VII	ALT ♭♭3 ♭♭7												1	♭2	♭♭3		♭4		♭5		♭6	♭♭7			

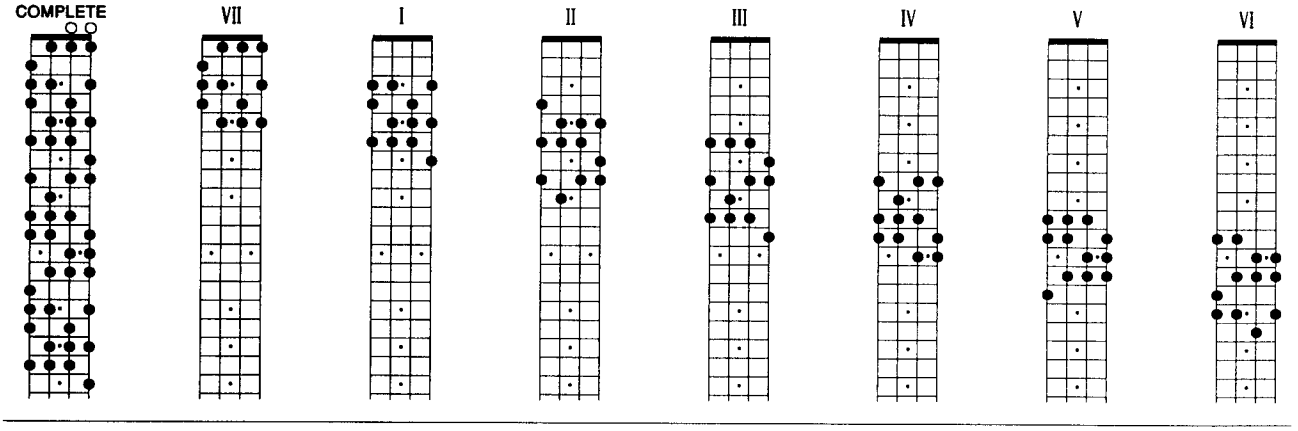
F NEAPOLITAN MINOR



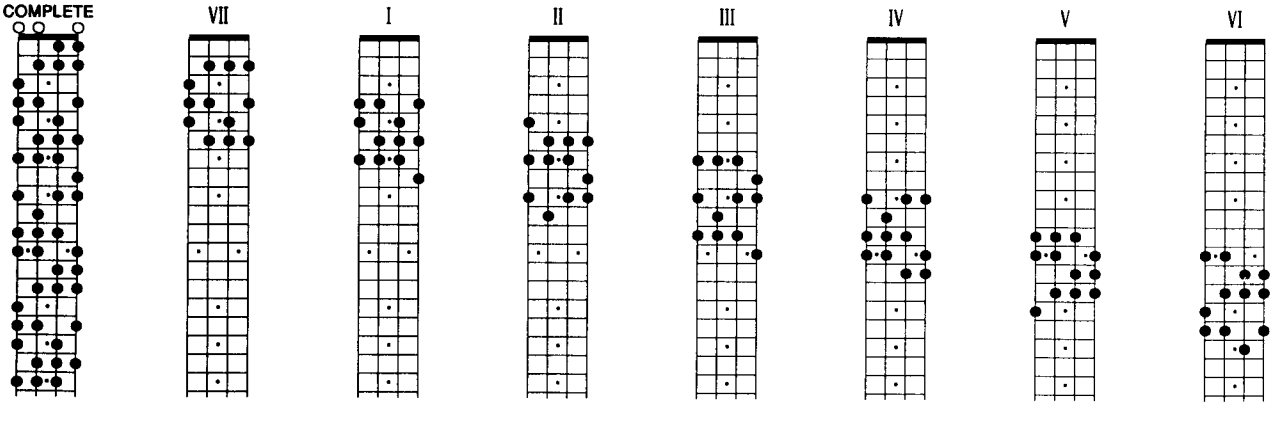
F♯ / G♭ NEAPOLITAN MINOR



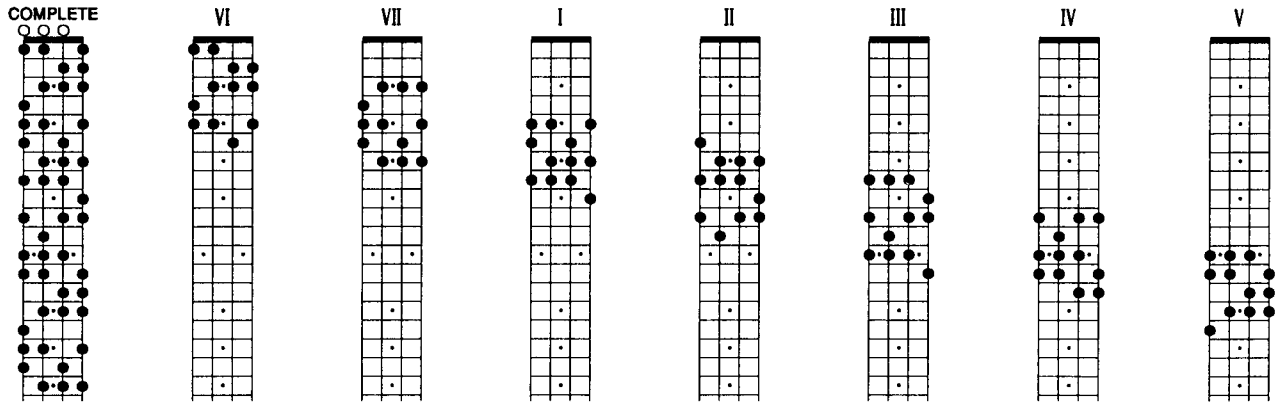
G NEAPOLITAN MINOR



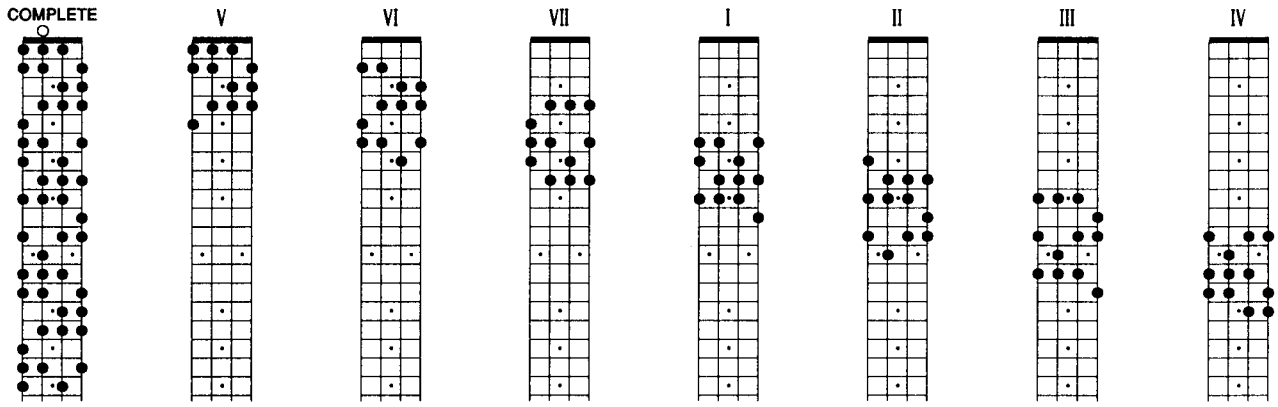
A♭ NEAPOLITAN MINOR



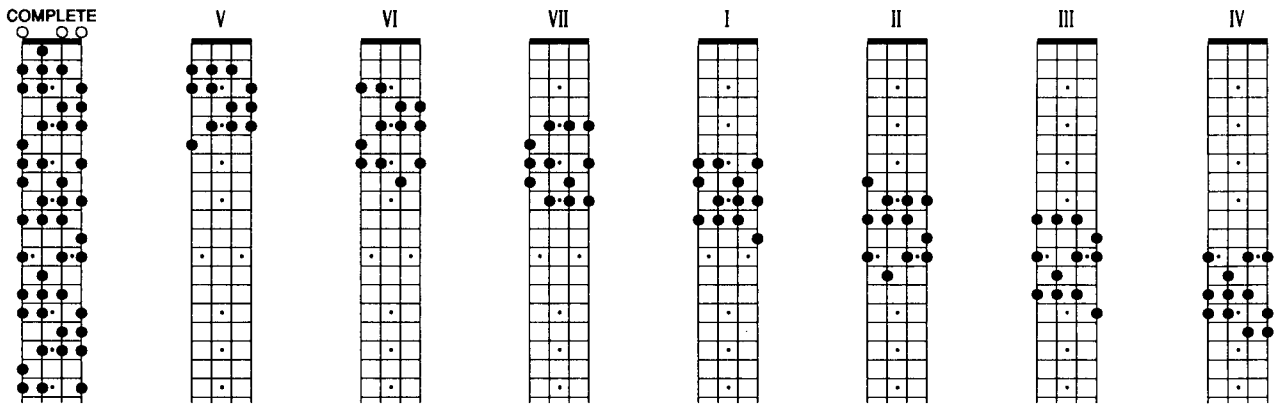
A NEAPOLITAN MAJOR



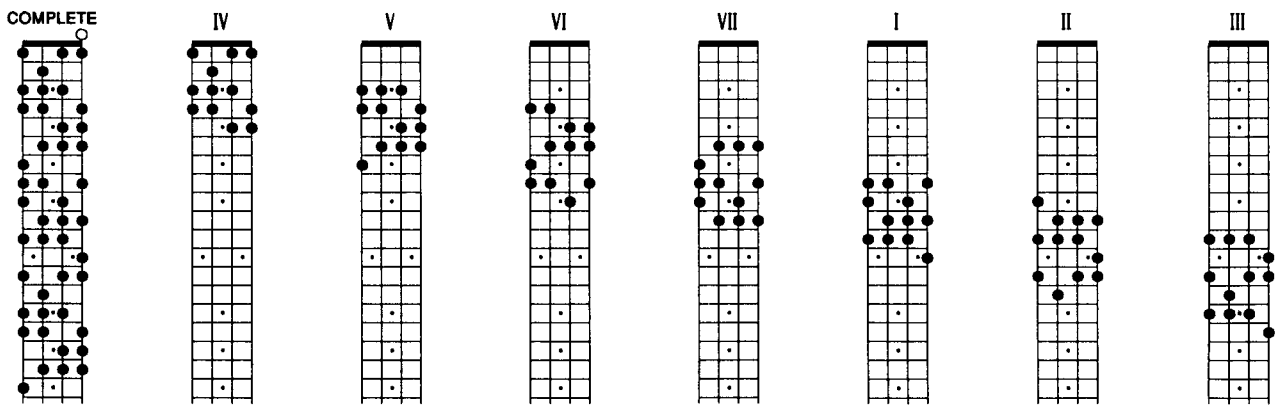
B♭ NEAPOLITAN MAJOR



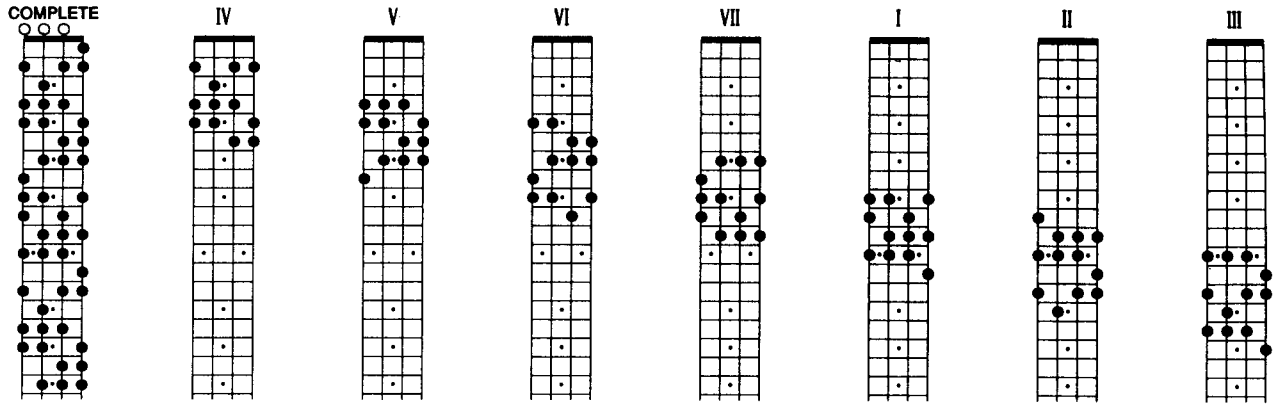
B / C♭ NEAPOLITAN MAJOR



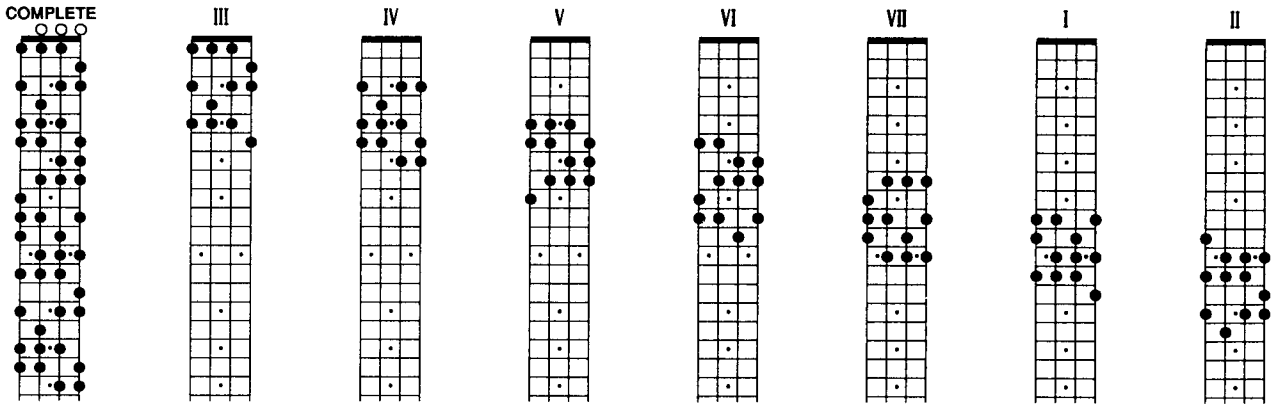
C NEAPOLITAN MAJOR



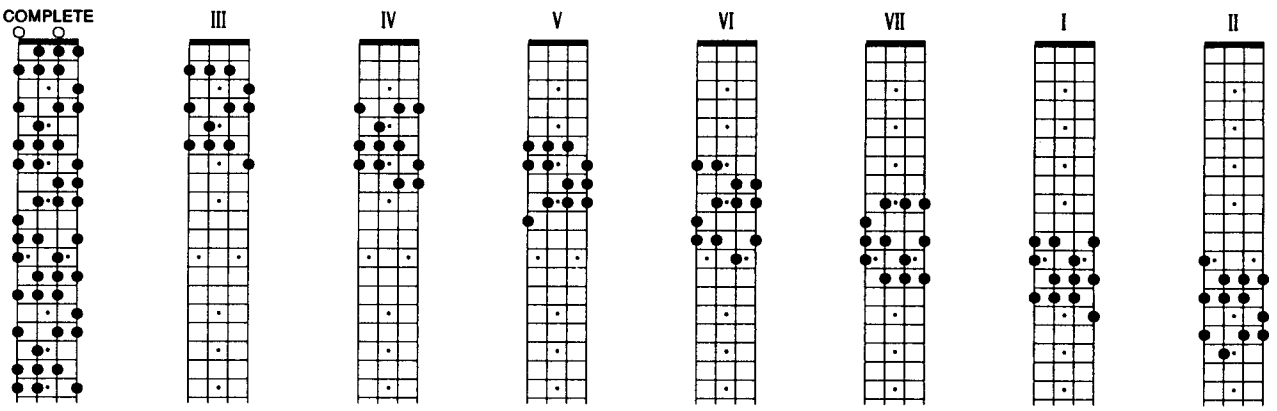
C♯ / D♭ NEAPOLITAN MINOR



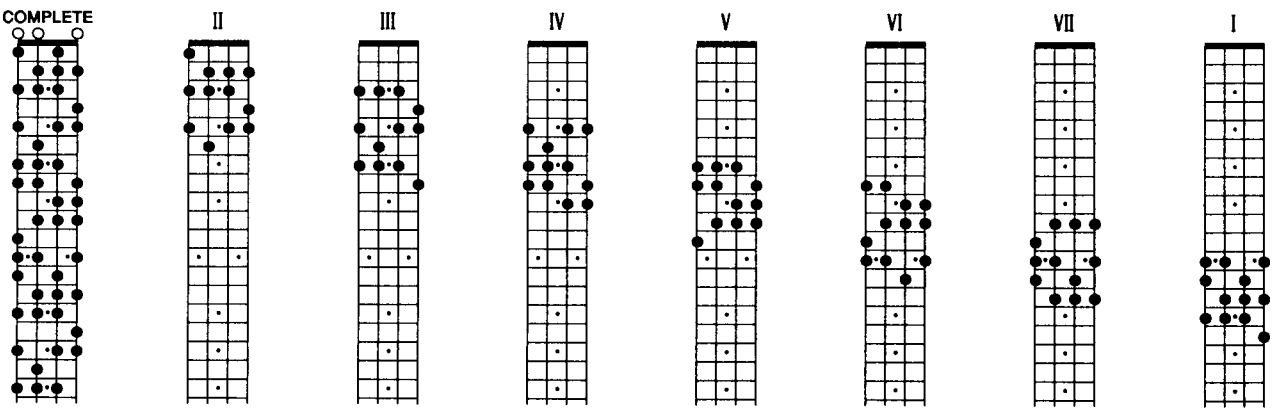
D NEAPOLITAN MINOR



E♭ NEAPOLITAN MINOR



E NEAPOLITAN MINOR



NEAPOLITAN MAJOR

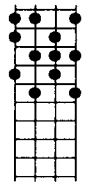
QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

I	II	III	IV	V	VI	VII
C	B/C♭	A	G	F	E♭	C♯/D♭
C♯/D♭	C	B♭	A♭	F♯/G♭	E	D
D	C♯/D♭	B/C♭	A	G	F	E♭
E♭	D	C	B♭	A♭	F♯/G♭	E
E	E♭	C♯/D♭	B/C♭	A	G	F
F	E	D	C	B♭	A♭	F♯/G♭
F♯/G♭	F	E♭	C♯/D♭	B/C♭	A	G
G	F♯/G♭	E	D	C	B♭	A♭
A♭	G	F	E♭	C♯/D♭	B/C♭	A
A	A♭	F♯/G♭	E	D	C	B♭
B♭	A	G	F	E♭	C♯/D♭	B/C♭
B/C♭	B♭	A♭	F♯/G♭	E	D	C

FINGERING PATTERNS

I



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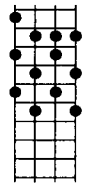

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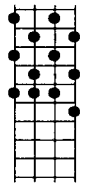
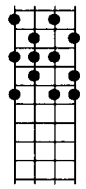
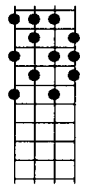


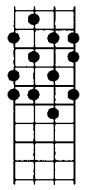
IV



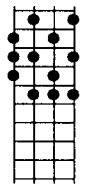
V



VI



VII



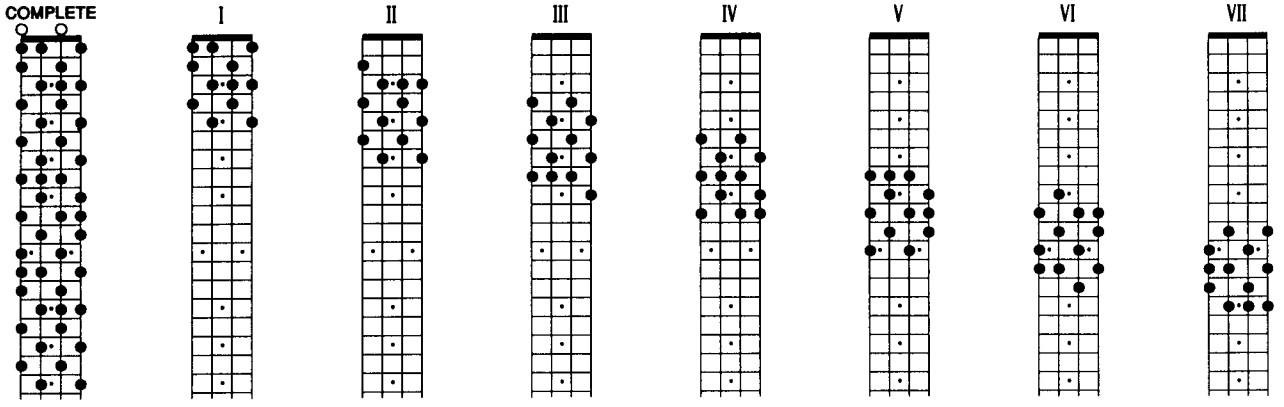
SCALE / MODE - CHORD CHART

I	NEAPOLITAN MAJOR	$^{-}\triangle$, $\triangle^{sus}$, $^{-}6$
II	LYDIAN AUGMENTED #6	7^{+}, $\triangle^{+}$, $7^{\flat5}$, $\triangle^{\flat5}$
III	LYDIAN DOMINANT AUGMENTED	7^{+}, $7^{\flat5}$
IV	LYDIAN MINOR	7, 7^{+}, $7^{\flat5}$, 7^{sus2}, 9, ♯11, ♭13
V	MAJOR LOCRIAN	7^{+}, $7^{\flat5}$, 9, 11, ♯11, ♭13
VI	ALT ♮2	7^{+}, $7^{\flat5}$, ∅
VII	ALT 𝄫3	7^{+}, $7^{\flat5}$

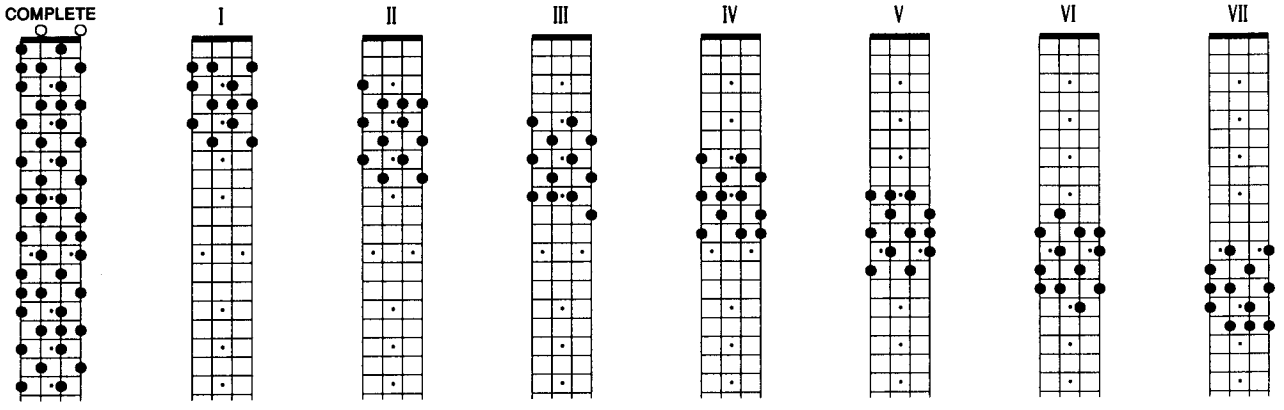
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	NEAPOL MAJOR	1	♭2		♭3		4		5		6		7	1	♭2		♭3		4		5		6		7
II	LYDIAN AUG #6		1		2		3		♯4		♯5		♯6	7											
III	LYD DOM AUG				1		2		3		♯4		♯5	6	♭7										
IV	LYDIAN MINOR						1		2		3		♯4	5	♭6		♭7								
V	MAJOR LOCRIAN								1		2		3	4	♭5		♭6		♭7						
VI	ALT ♮2										1		2	♭3	♭4		♭5		♭6		♭7				
VII	ALT 𝄫3												1	♭2	𝄫3		♭4		♭5		♭6		♭7		

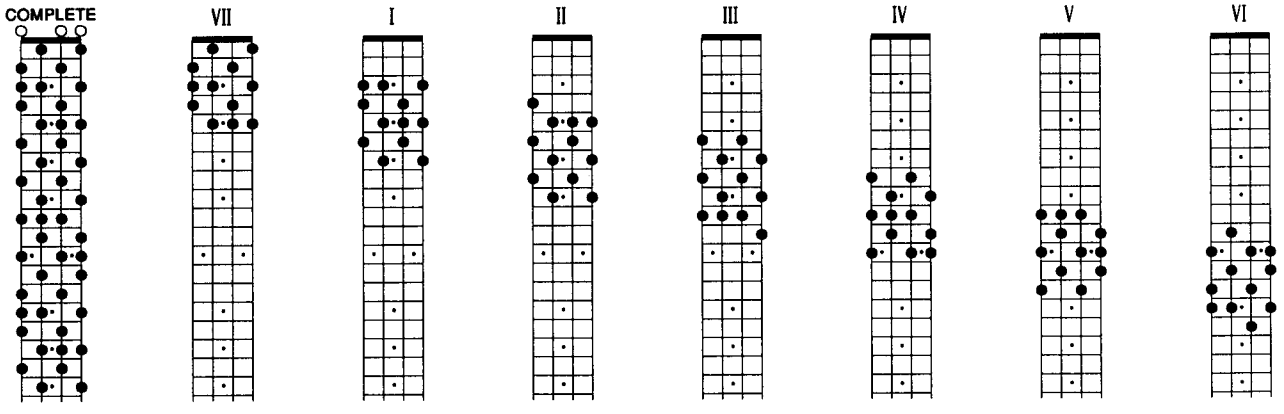
F NEAPOLITAN MAJOR



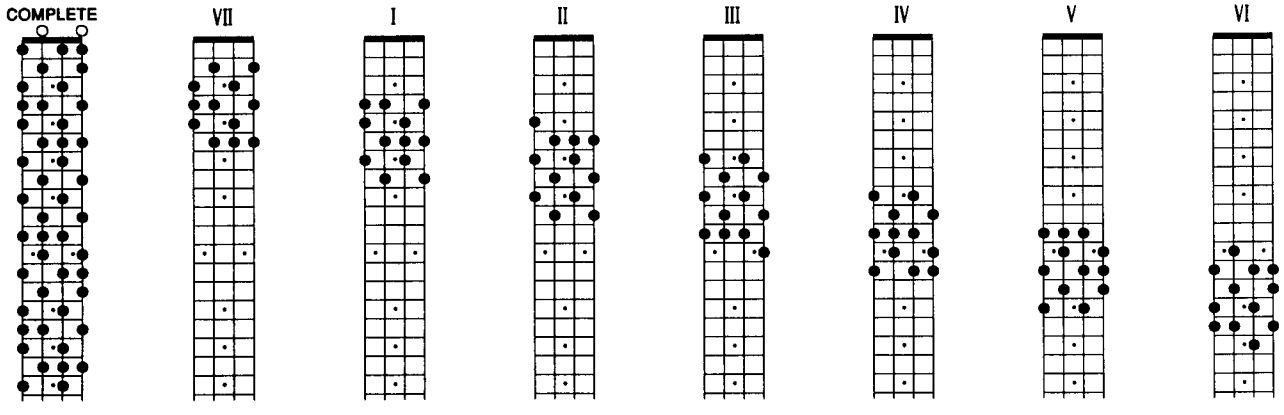
F♯ / G♭ NEAPOLITAN MAJOR



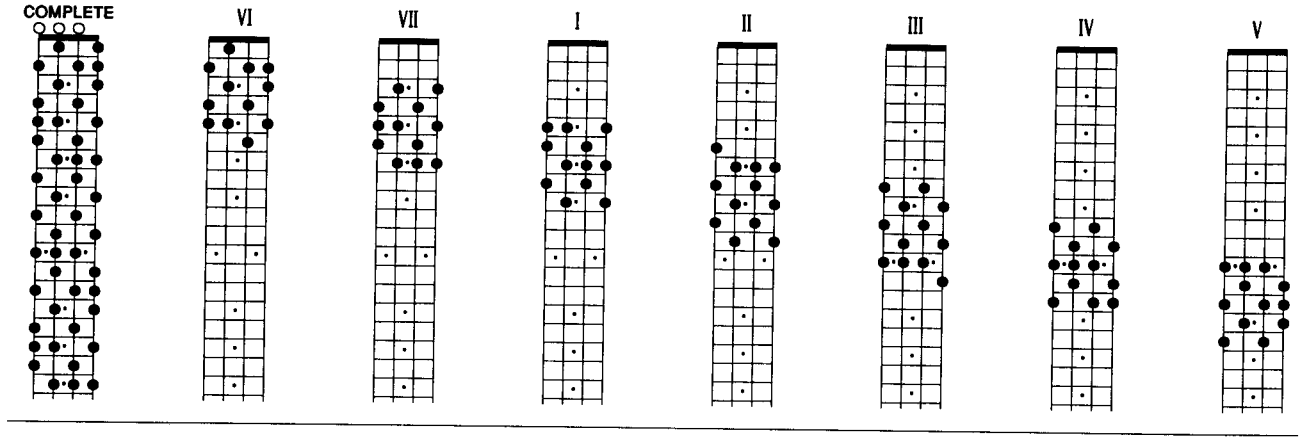
G NEAPOLITAN MAJOR



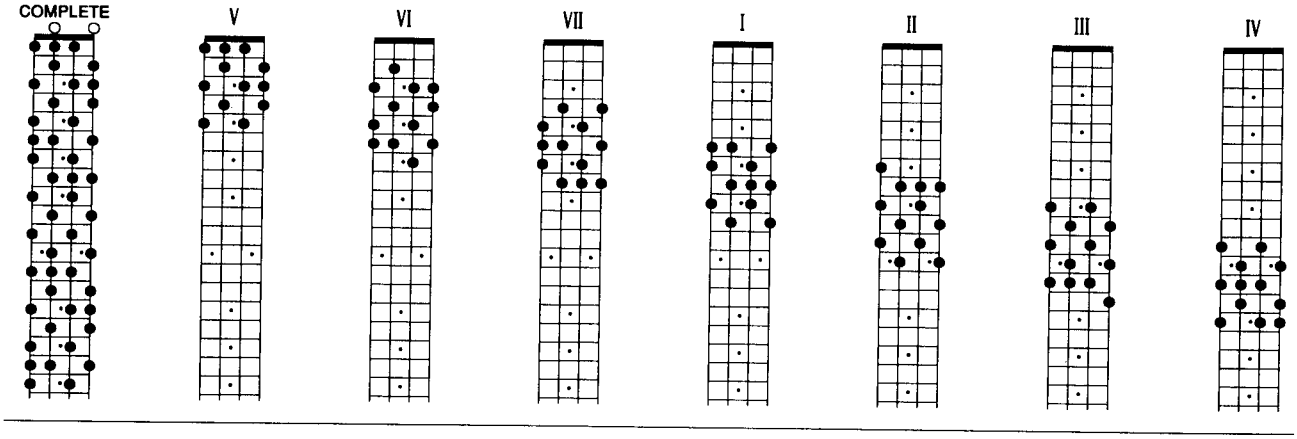
A♭ NEAPOLITAN MAJOR



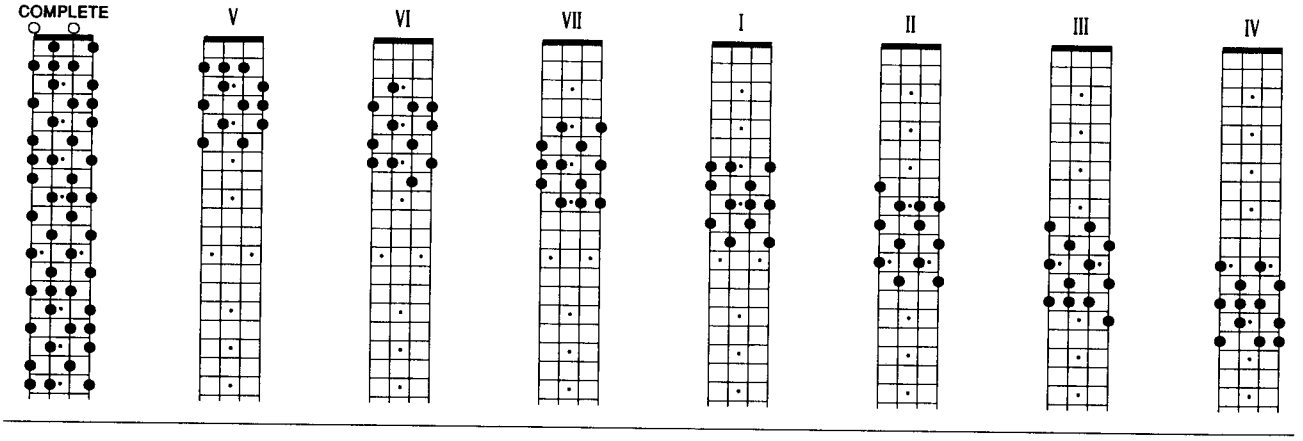
A NEAPOLITAN MAJOR



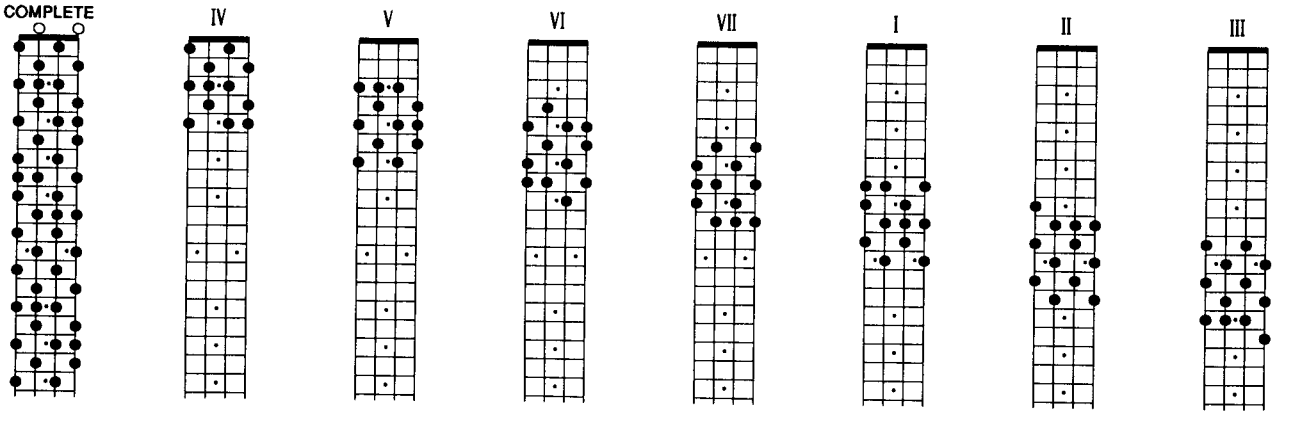
B♭ NEAPOLITAN MAJOR



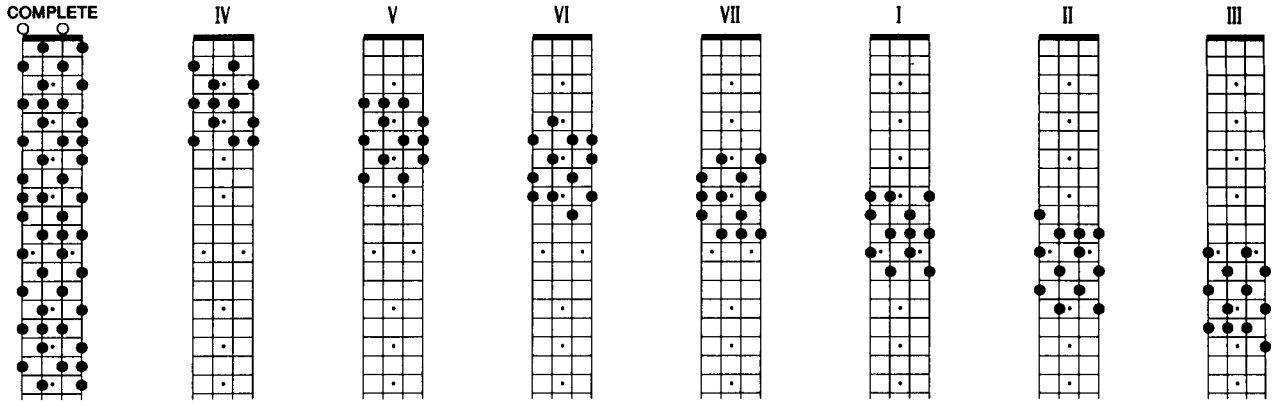
B / C♭ NEAPOLITAN MAJOR



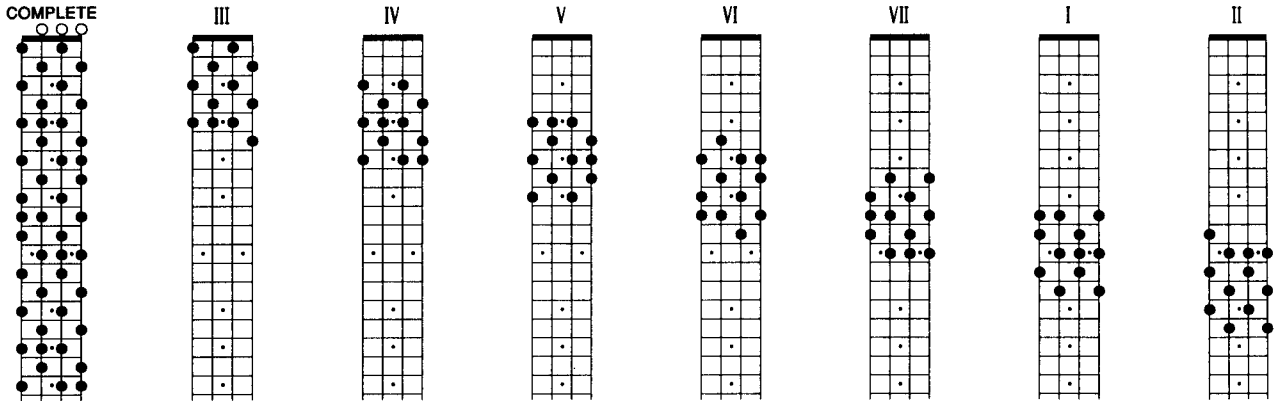
C NEAPOLITAN MAJOR



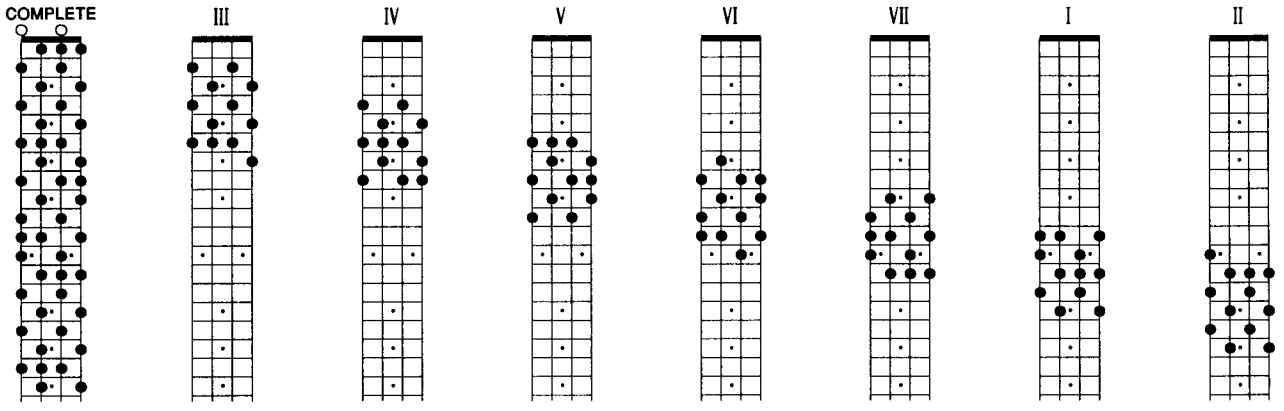
C♯ / D♭ NEAPOLITAN MAJOR



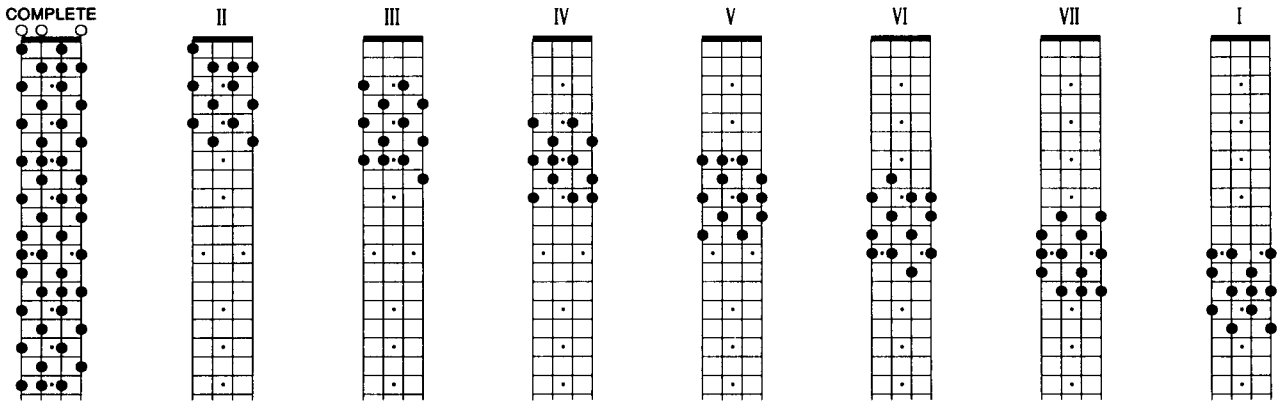
D NEAPOLITAN MAJOR



E♭ NEAPOLITAN MAJOR



E NEAPOLITAN MAJOR



ENIGMATIC MINOR

QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

I	II	III	IV	V	VI	VII
C	B/C♭	A	F♯/G♭	F	D	C♯/D♭
C♯/D♭	C	B♭	G	F♯/G♭	E♭	D
D	C♯/D♭	B/C♭	A♭	G	E	E♭
E♭	D	C	A	A♭	F	E
E	E♭	C♯/D♭	B♭	A	F♯/G♭	F
F	E	D	B/C♭	B♭	G	F♯/G♭
F♯/G♭	F	E♭	C	B/C♭	A♭	G
G	F♯/G♭	E	C♯/D♭	C	A	A♭
A♭	G	F	D	C♯/D♭	B♭	A
A	A♭	F♯/G♭	E♭	D	B/C♭	B♭
B♭	A	G	E	E♭	C	B/C♭
B/C♭	B♭	A♭	F	E	C♯/D♭	C

FINGERING PATTERNS

I

II

III

IV

V

VI

VII

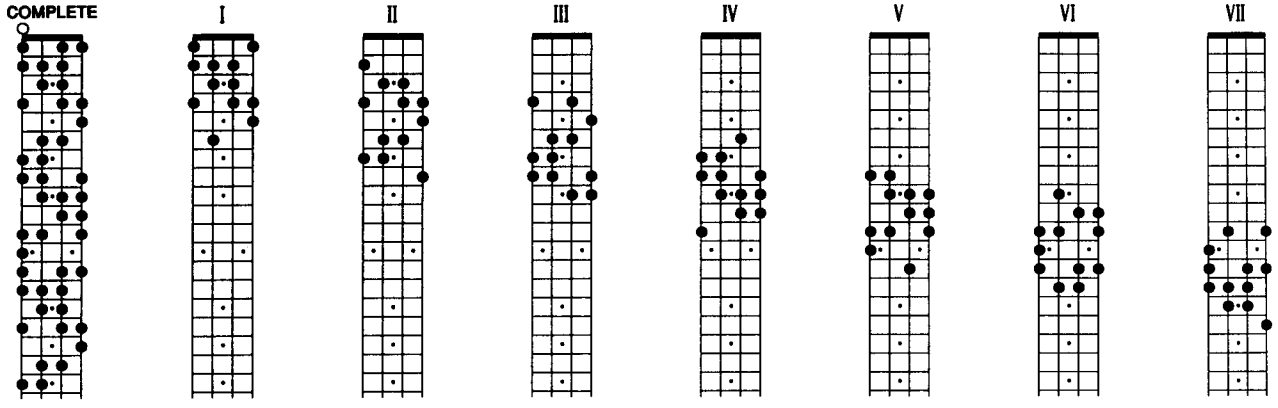
SCALE / MODE - CHORD CHART

I	ENIGMATIC MINOR	$^{-}\triangle$, ∅, $^{-}7$, $\triangle^{\circ}$, $^{-}\flat 9$, $^{-}\sharp 9$
II	MODE 2	$\triangle^{sus2}$ (NO 5)
III	MODE 3	7, 7^{+}, ♭6, 6, ♯9
IV	MODE 4	sus, 6, $^{-}6$
V	MODE 5	$\triangle^{+}$, $\triangle$, $^{-}\triangle$, $^{-}\triangle^{+}$
VI	MODE 6	sus2 (NO 5)
VII	MODE 7	$\triangle$, ♭6

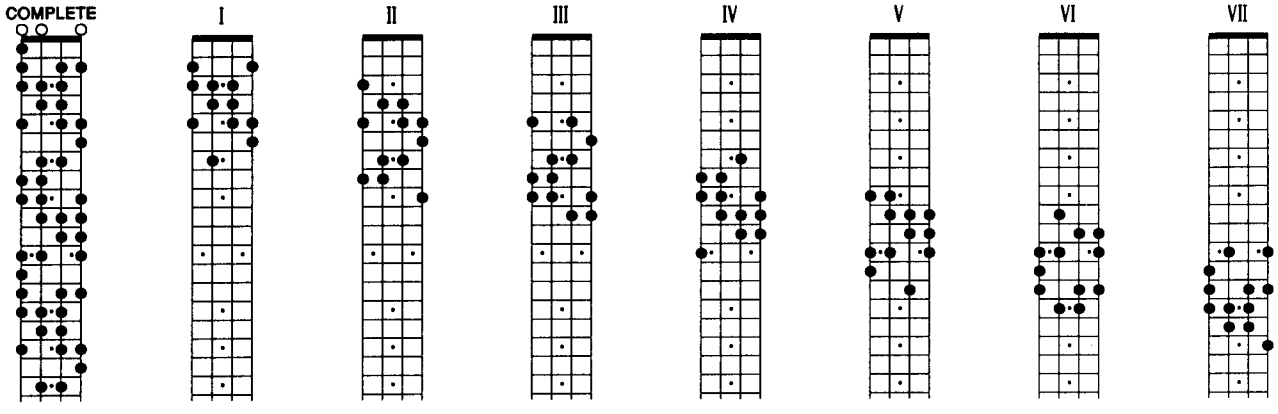
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	ENIGMATIC MINOR	1	♭2		♭3			♯4	5			♯6	7	1	♭2		♭3			♯4	5			♯6	7
II	MODE 2		1		2			♯3	♯4			×5	♯6	7											
III	MODE 3				1			♯2	3			×4	♯5	6	♭7										
IV	MODE 4							1	♭2			3	4	♭5	♭♭6		♭♭7								
V	MODE 5								1			♯2	3	4	♭5		♭6			7					
VI	MODE 6											1	♭2	♭♭3	♭♭4		♭♭5			♭6	♭♭7				
VII	MODE 7												1	♭2	♭♭3		♭4			5	♭6			7	

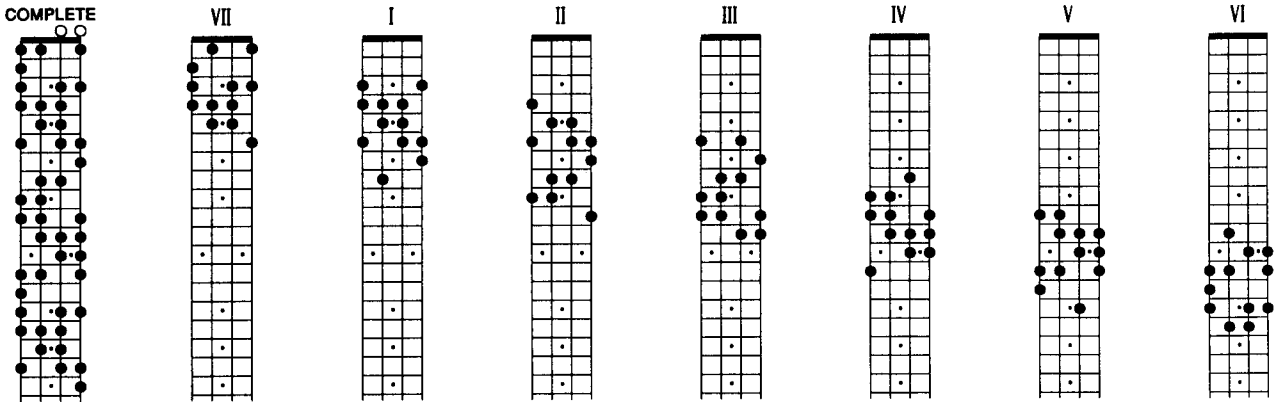
F ENIGMATIC MINOR



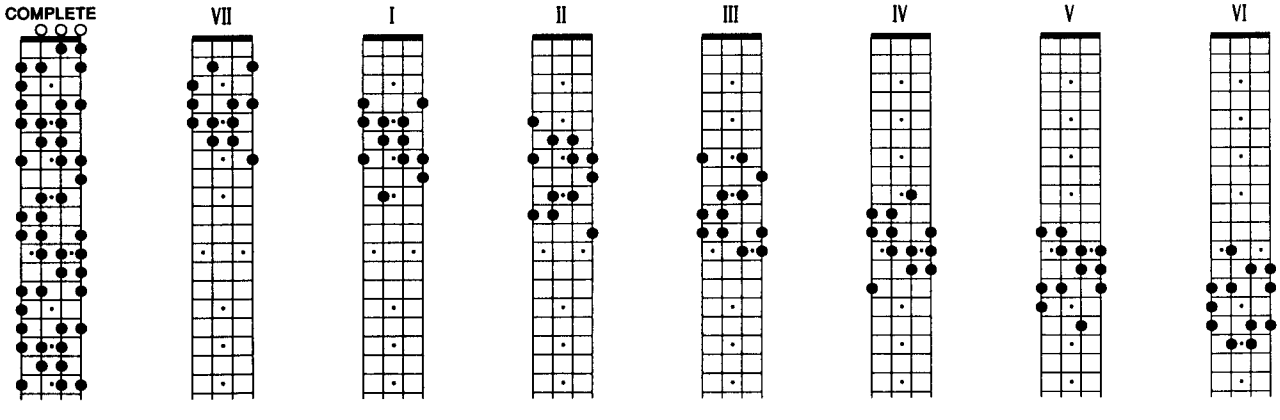
F♯ / G♭ ENIGMATIC MINOR



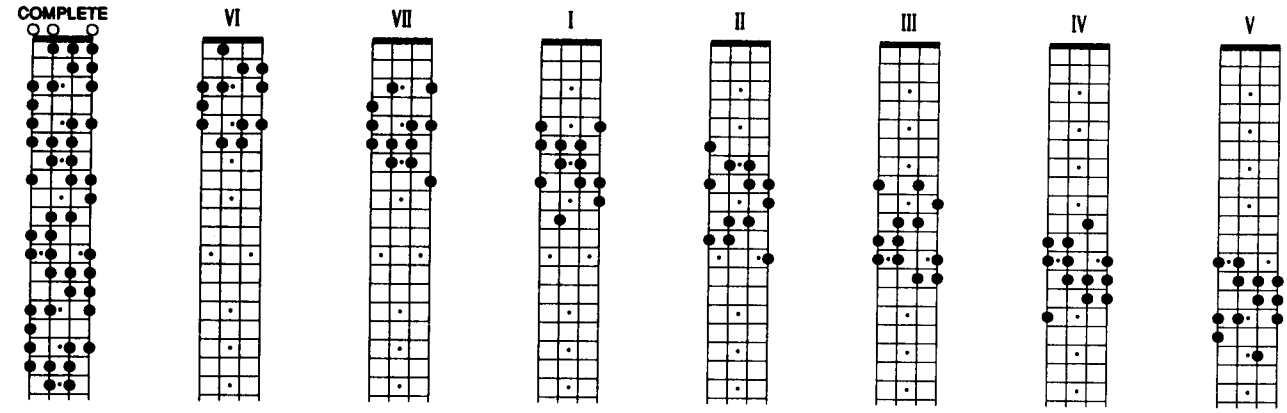
G ENIGMATIC MINOR



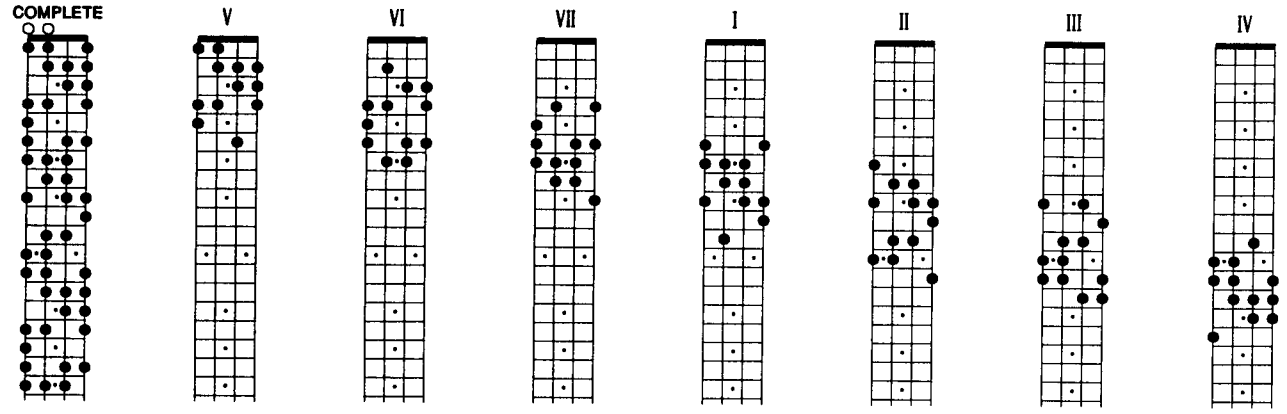
A♭ ENIGMATIC MINOR



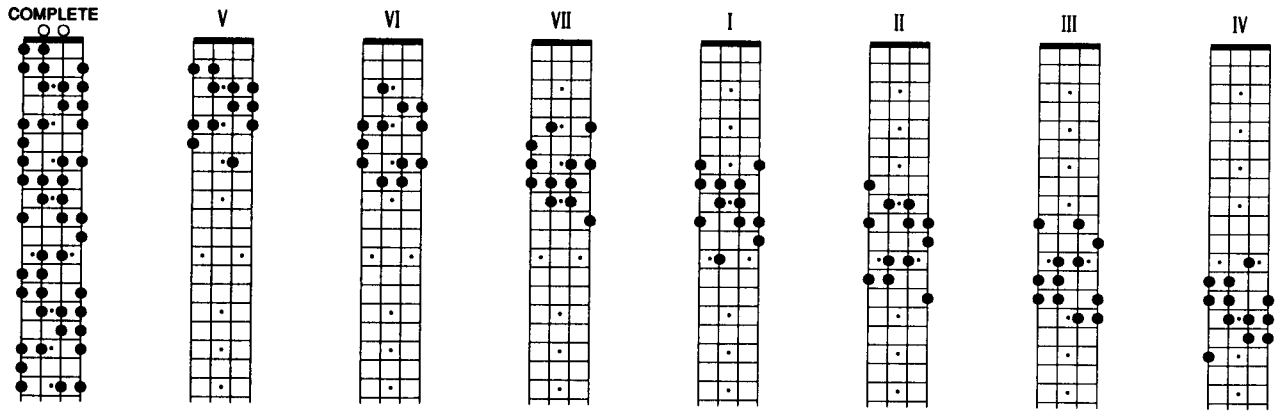
A ENIGMATIC MINOR



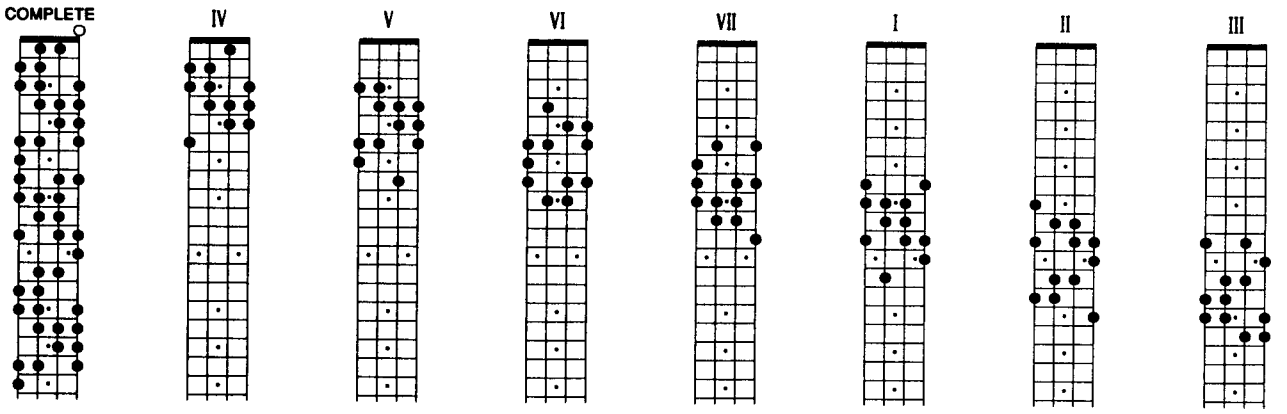
B♭ ENIGMATIC MINOR



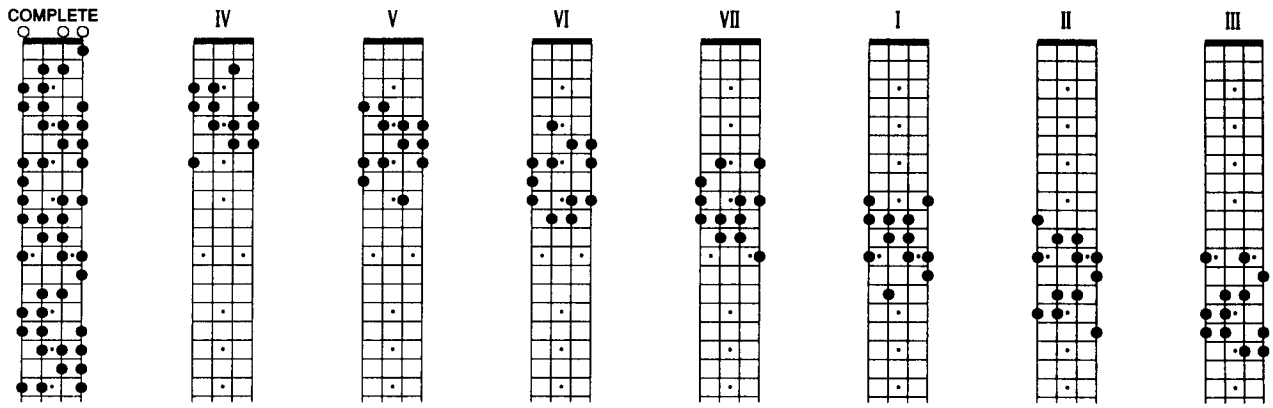
B / C♭ ENIGMATIC MINOR



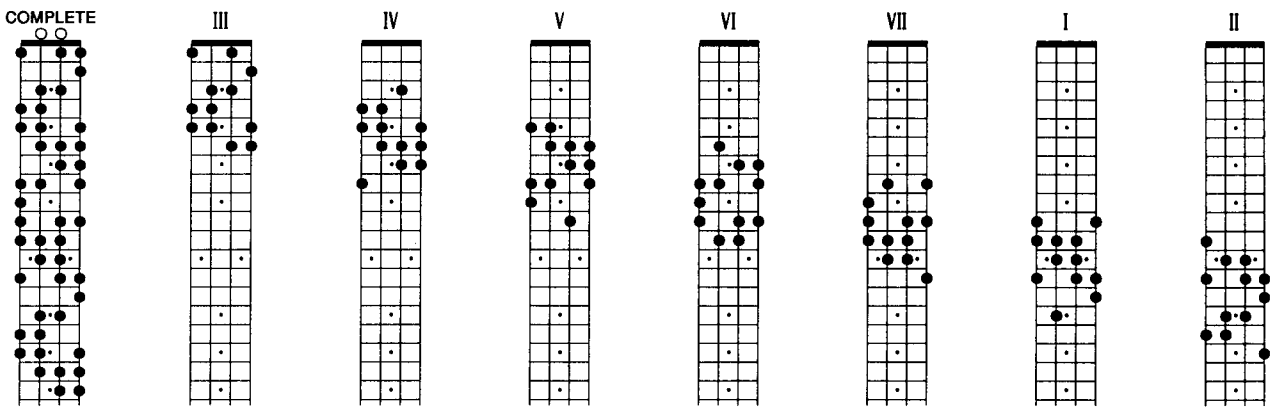
C ENIGMATIC MINOR



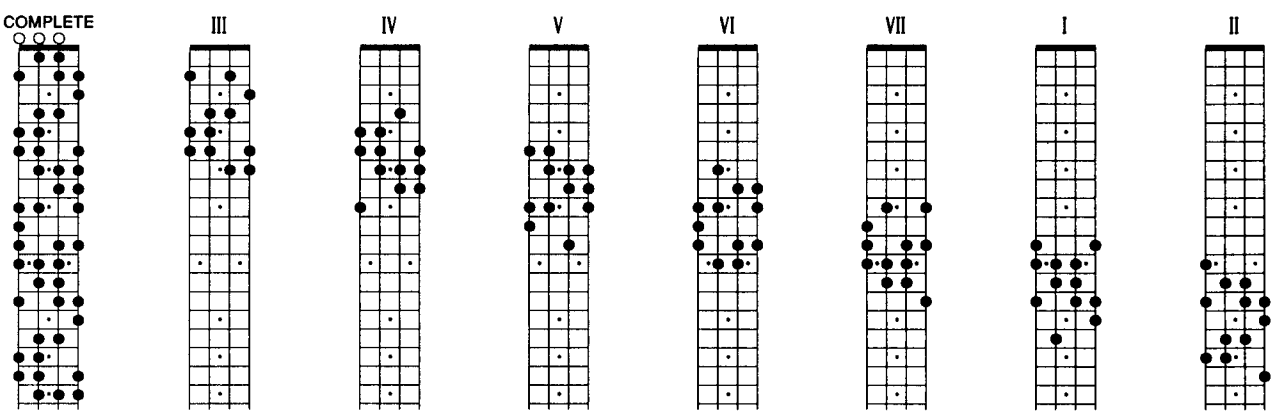
C♯ / D♭ ENIGMATIC MINOR



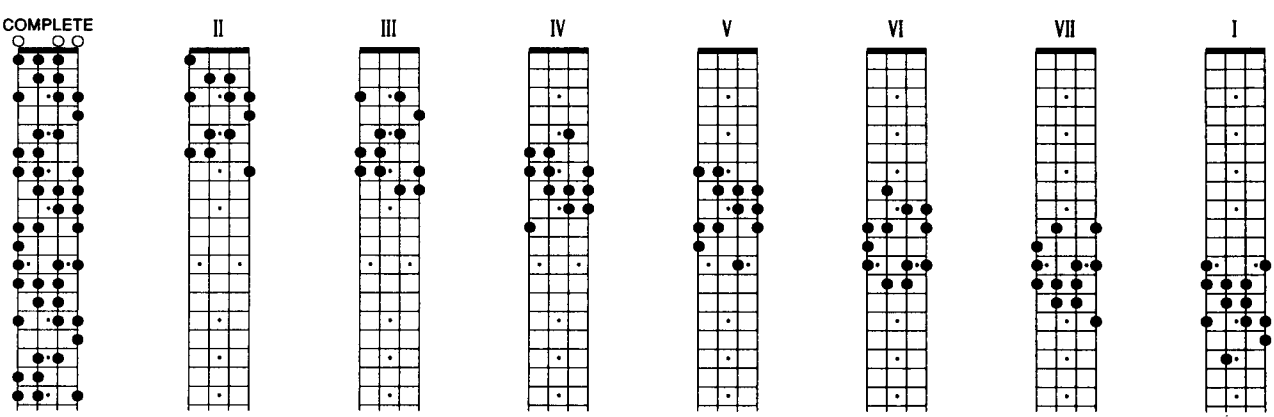
D ENIGMATIC MINOR



E♭ ENIGMATIC MINOR



E ENIGMATIC MINOR



ENIGMATIC

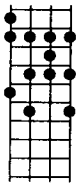
KEYBOARD PATTERNS

QUICK MODE GENERATOR CHART

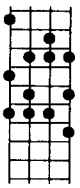
I	II	III	IV	V	VI	VII
C	B/C♭	A♭	F♯/G♭	E	D	C♯/D♭
C♯/D♭	C	A	G	F	E♭	D
D	C♯/D♭	B♭	A♭	F♯/G♭	E	E♭
E♭	D	B/C♭	A	G	F	E
E	E♭	C	B♭	A♭	F♯/G♭	F
F	E	C♯/D♭	B/C♭	A	G	F♯/G♭
F♯/G♭	F	D	C	B♭	A♭	G
G	F♯/G♭	E♭	C♯/D♭	B/C♭	A	A♭
A♭	G	E	D	C	B♭	A
A	A♭	F	E♭	C♯/D♭	B/C♭	B♭
B♭	A	F♯/G♭	E	D	C	B/C♭
B/C♭	B♭	G	F	E♭	C♯/D♭	C

FINGERING PATTERNS

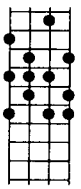
I



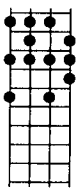
II



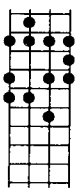
III



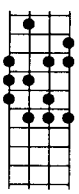
IV



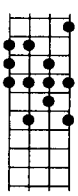
V



VI



VII



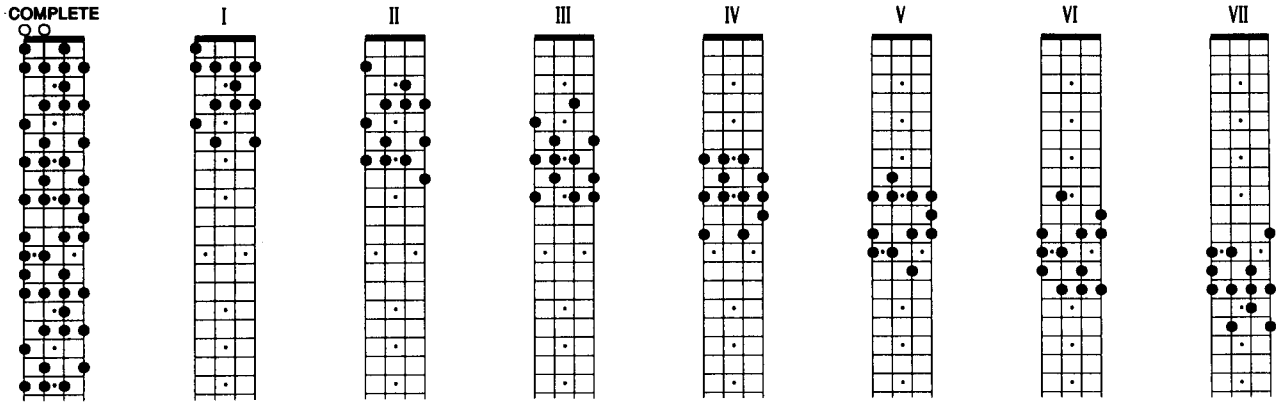
SCALE / MODE - CHORD CHART

I	ENIGMATIC	△⁺, △♭⁵, 7⁺, ♭9
II	MODE 2	⁻△, ⁻7, ⁻6, 7ˢᵘˢ, △ˢᵘˢ
III	MODE 3	6, ♭6, 9
IV	MODE 4	7, 7♭⁵
V	MODE 5	7⁺
VI	MODE 6	∅
VII	MODE 7	△ˢᵘˢ², △ˢᵘˢ

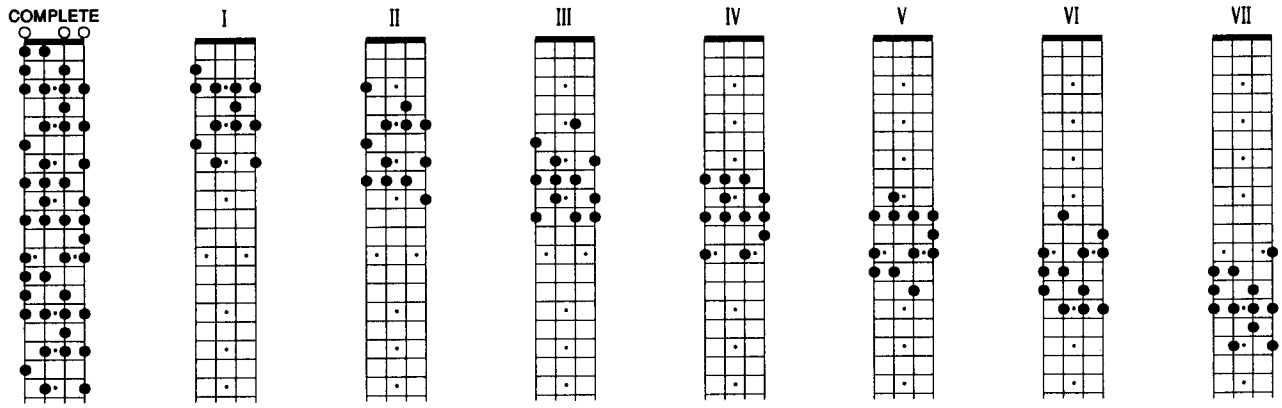
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	ENIGMATIC	1	♭2			3		♯4		♯5		♯6	7	1	♭2			3		♯4		♯5		♯6	7
II	MODE 2		1			♯2		♯3		×4		×5	♯6	7											
III	MODE 3					1		2		3		♯4	5	♭6	♭♭7										
IV	MODE 4							1		2		3	4	♭5	♭♭6			♭7							
V	MODE 5									1		2	♭3	♭4	♭♭5			♭6		♭7					
VI	MODE 6											1	♭2	♭♭3	♭♭4			♭5		♭6		♭7			
VII	MODE 7												1	♭2	♭♭3			4		5		6		7	

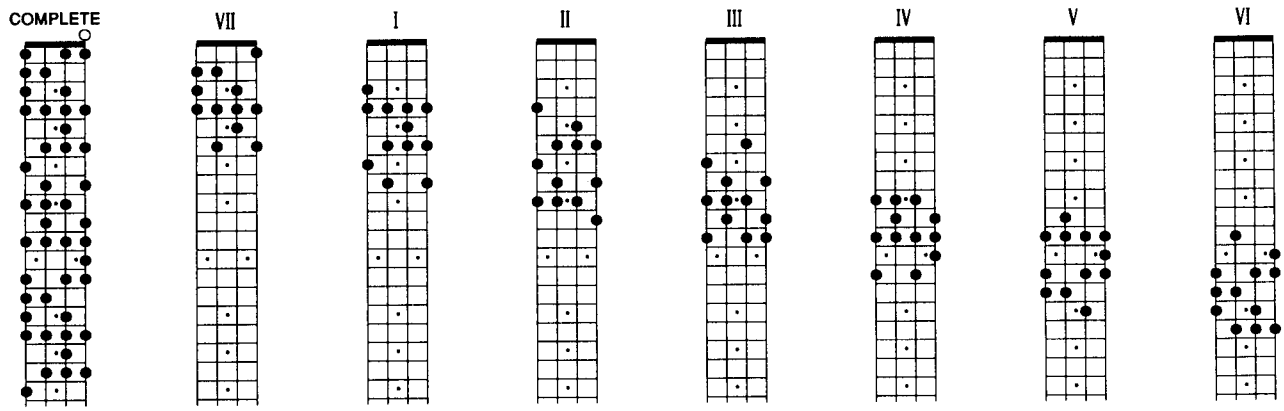
F ENIGMATIC



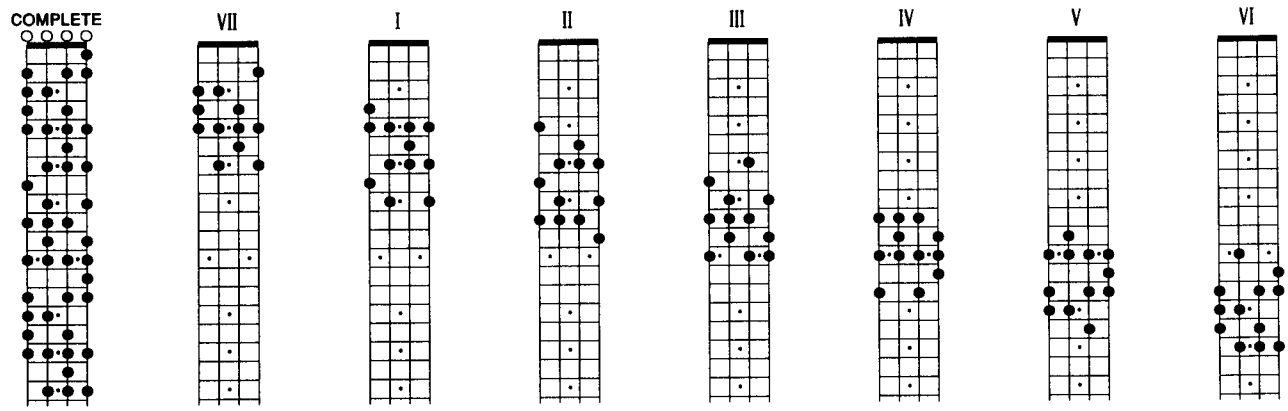
F♯ / G♭ ENIGMATIC



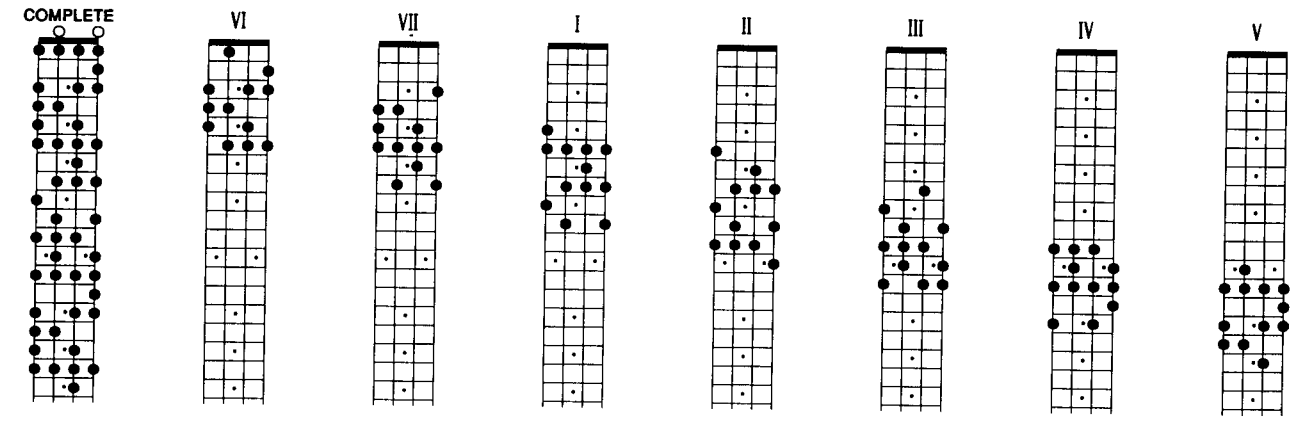
G ENIGMATIC



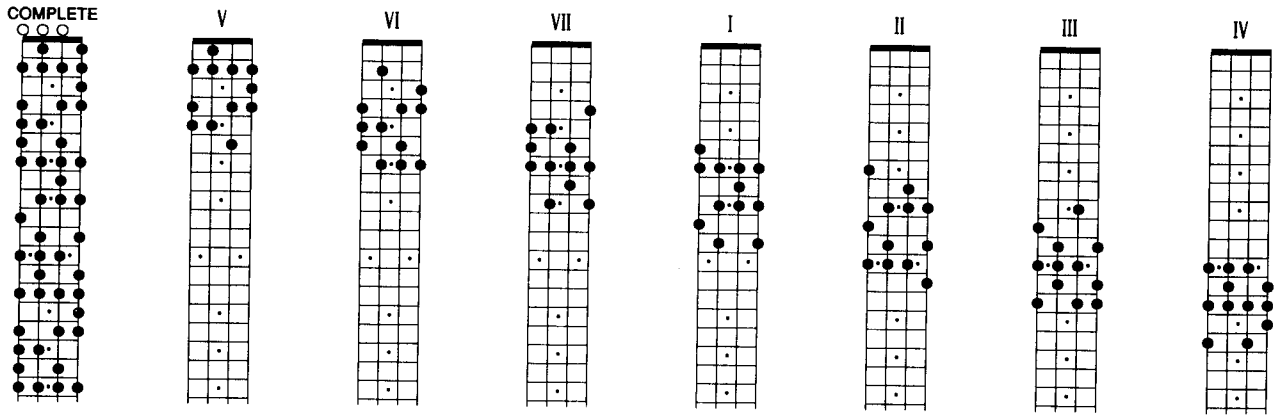
A♭ ENIGMATIC



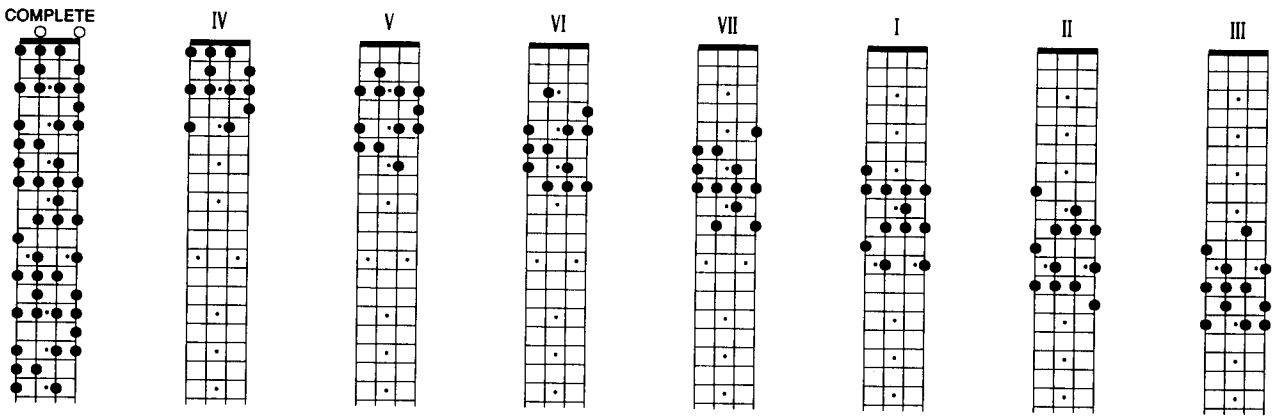
A ENIGMATIC



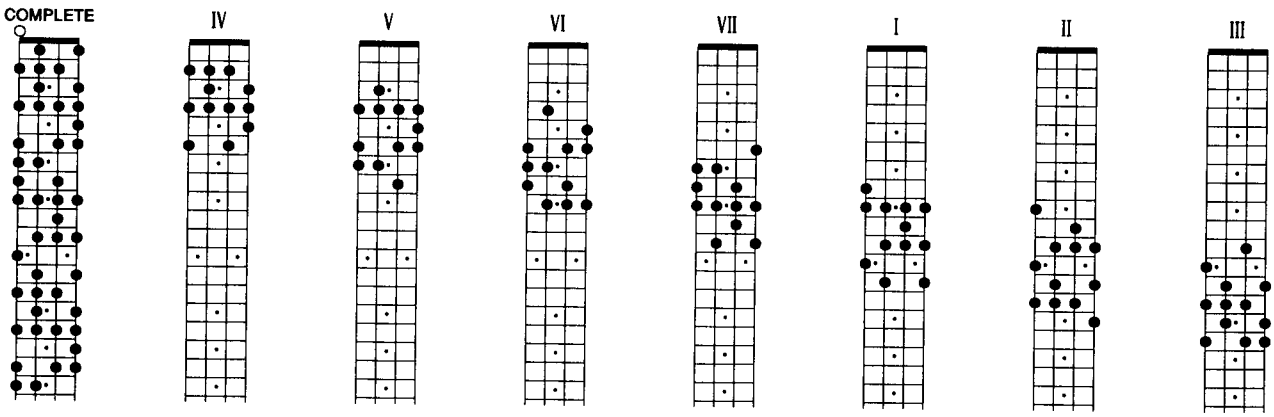
B♭ ENIGMATIC



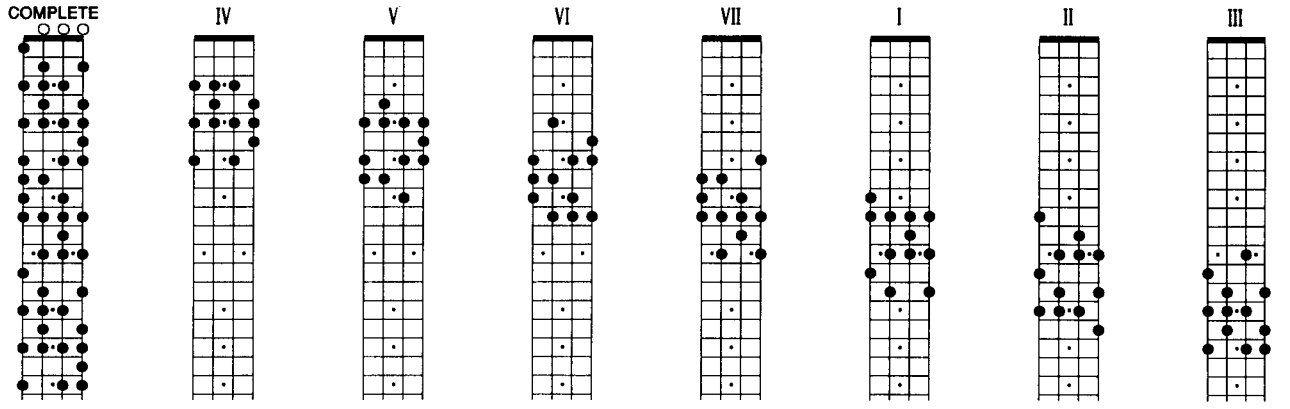
B / C♭ ENIGMATIC



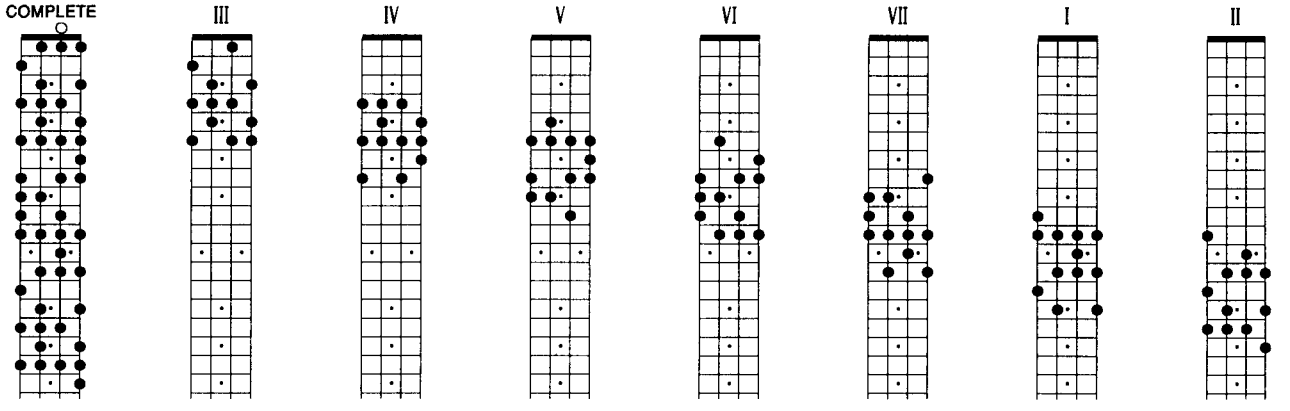
C ENIGMATIC



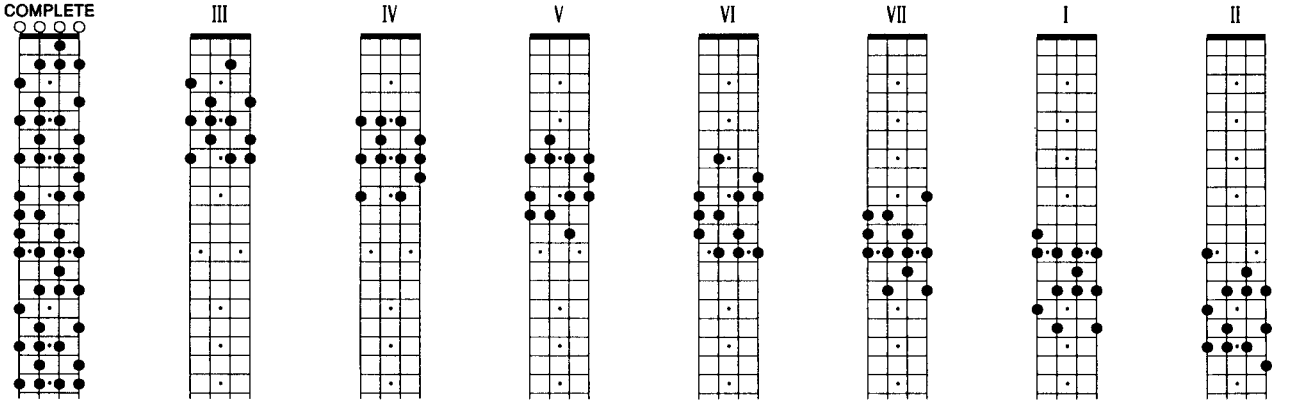
C♯ / D♭ ENIGMATIC



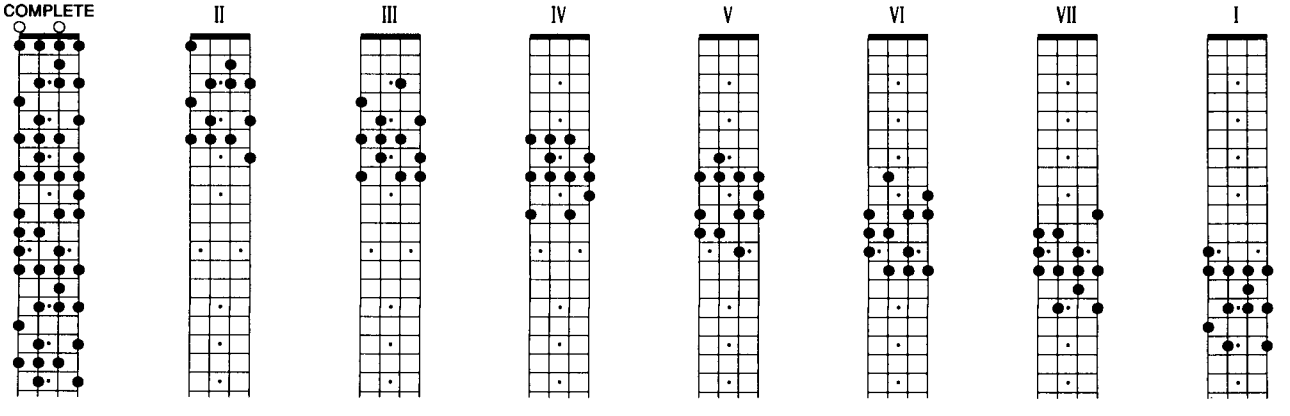
D ENIGMATIC



E♭ ENIGMATIC



E ENIGMATIC



COMPOSITE II

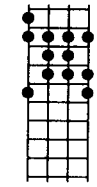
QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

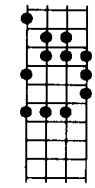
I	II	III	IV	V	VI	VII
C	B/C♭	A♭	F♯/G♭	F	E	C♯/D♭
C♯/D♭	C	A	G	F♯/G♭	F	D
D	C♯/D♭	B♭	A♭	G	F♯/G♭	E♭
E♭	D	B/C♭	A	A♭	G	E
E	E♭	C	B♭	A	A♭	F
F	E	C♯/D♭	B/C♭	B♭	A	F♯/G♭
F♯/G♭	F	D	C	B/C♭	B♭	G
G	F♯/G♭	E♭	C♯/D♭	C	B/C♭	A♭
A♭	G	E	D	C♯/D♭	C	A
A	A♭	F	E♭	D	C♯/D♭	B♭
B♭	A	F♯/G♭	E	E♭	D	B/C♭
B/C♭	B♭	G	F	E	E♭	C

FINGERING PATTERNS

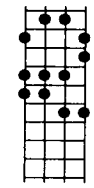
I



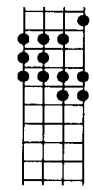
II



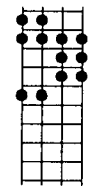
III



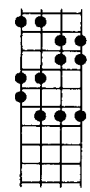
IV



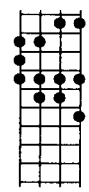
V



VI



VII



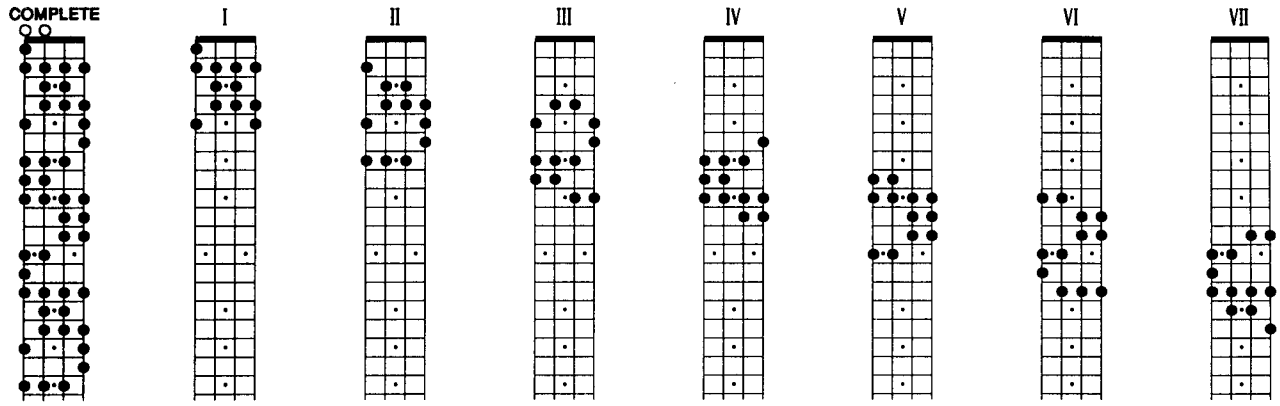
SCALE / MODE - CHORD CHART

I	COMPOSITE II	△, △♭5, △♭9, ♭6
II	MODE 2	-△, ∅, △°, -7
III	MODE 3	6, -6, -♭6
IV	MODE 4	7sus, 7sus2
V	MODE 5	△♭5
VI	MODE 6	△+, -△+
VII	MODE 7	sus2, sus4

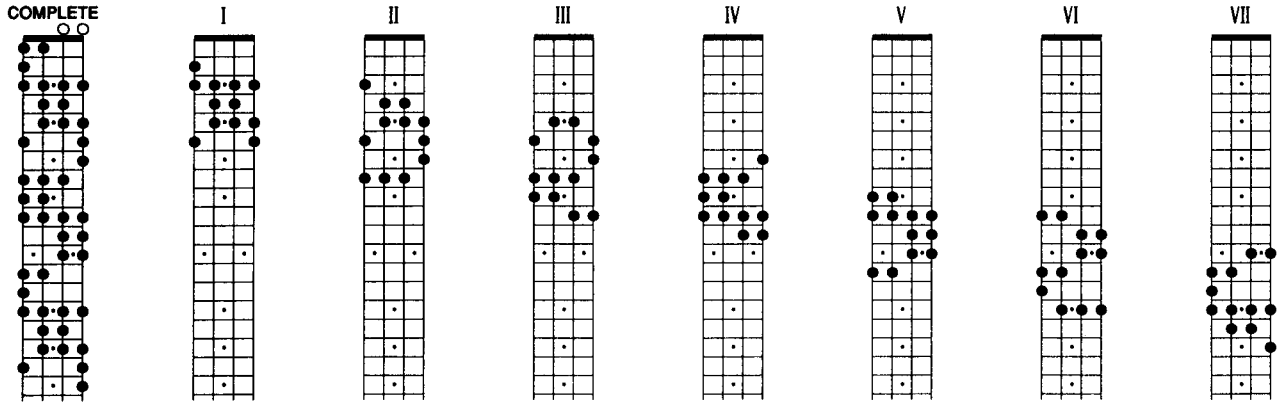
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	COMPOS II	1	♭2			3		♯4	5	♭6			7	1	♭2			3		♯4	5	♭6			7
II	MODE 2		1			♯2		♯3	♯4	5			♯6	7											
III	MODE 3					1		2	♭3	♭4			5	♭6	♭♭7										
IV	MODE 4							1	♭2	♭♭3			4	♭5	♭♭6			♭7							
V	MODE 5								1	♭2			3	4	♭5			6		7					
VI	MODE 6									1			♯2	3	4			♯5		♯6	7				
VII	MODE 7												1	♭2	♭♭3			4		5	♭6	♭♭7			

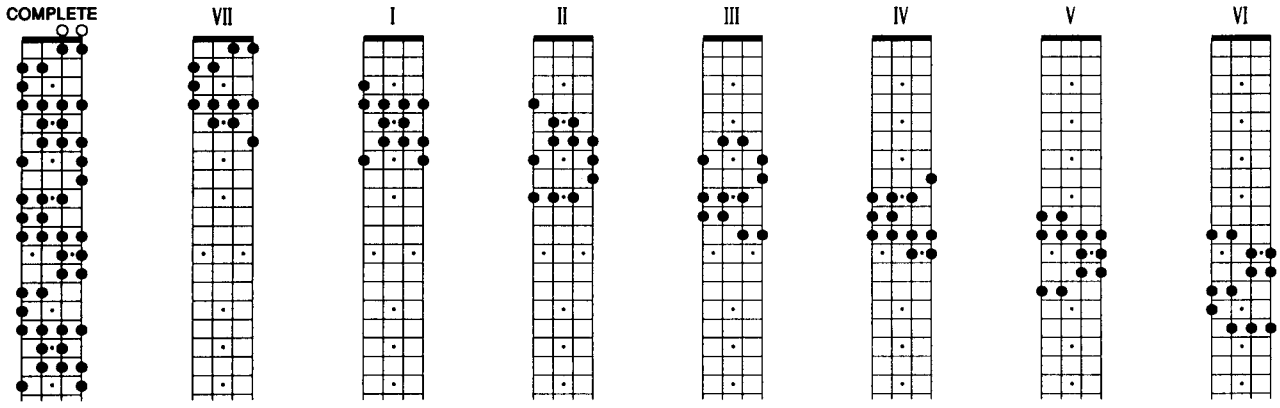
F COMPOSITE II



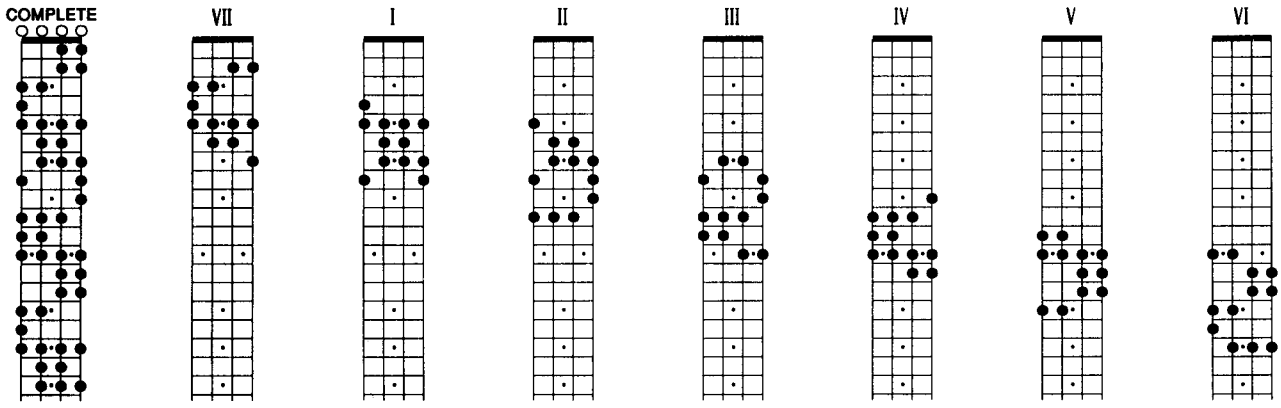
F♯ / G♭ COMPOSITE II



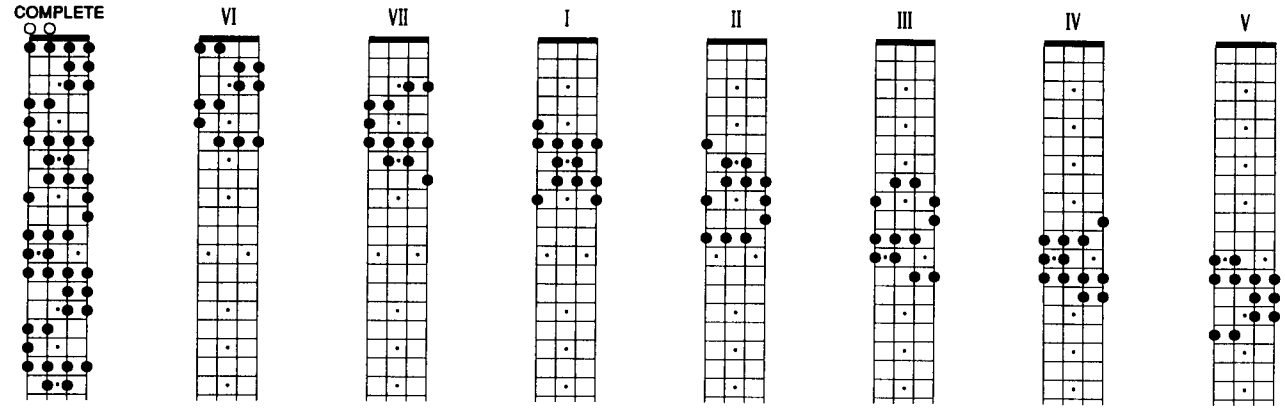
G COMPOSITE II



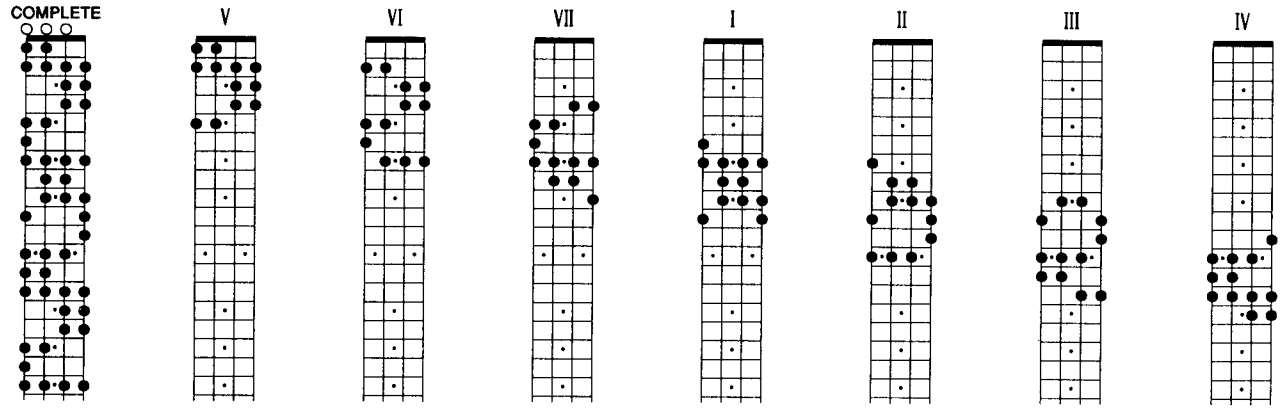
A♭ COMPOSITE II



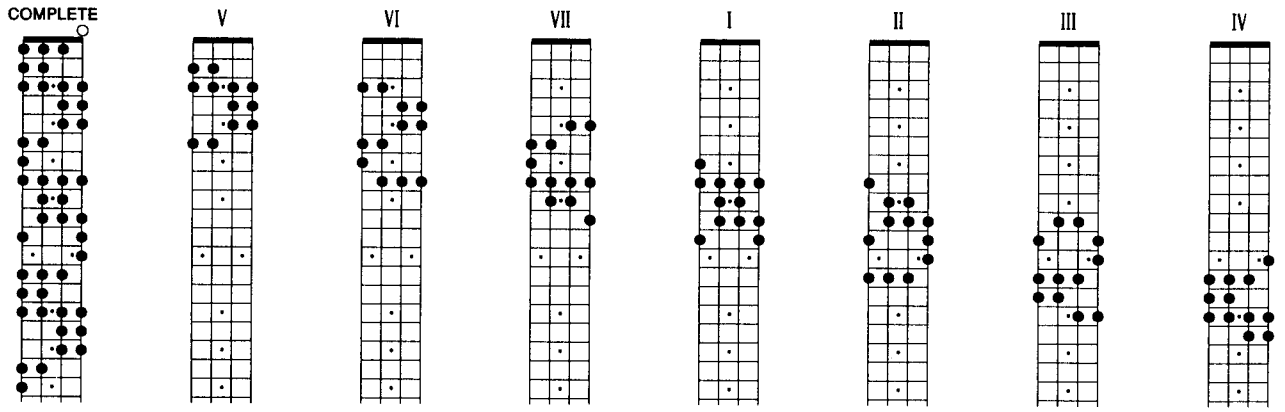
A COMPOSITE II



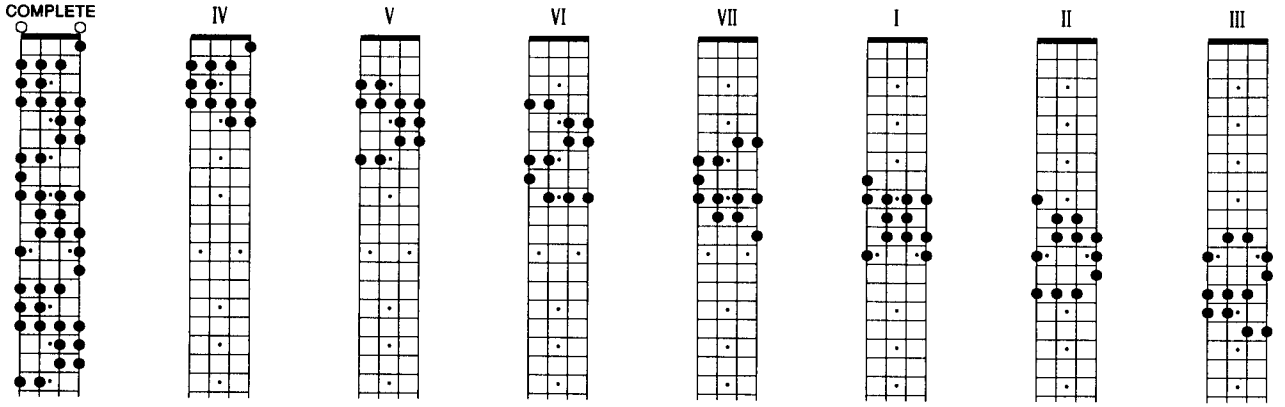
B♭ COMPOSITE II



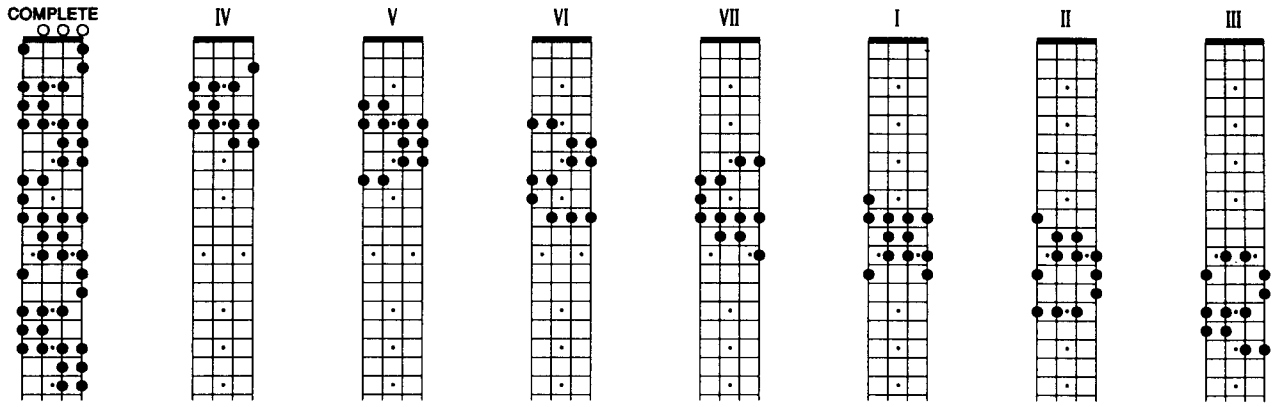
B / C♭ COMPOSITE II



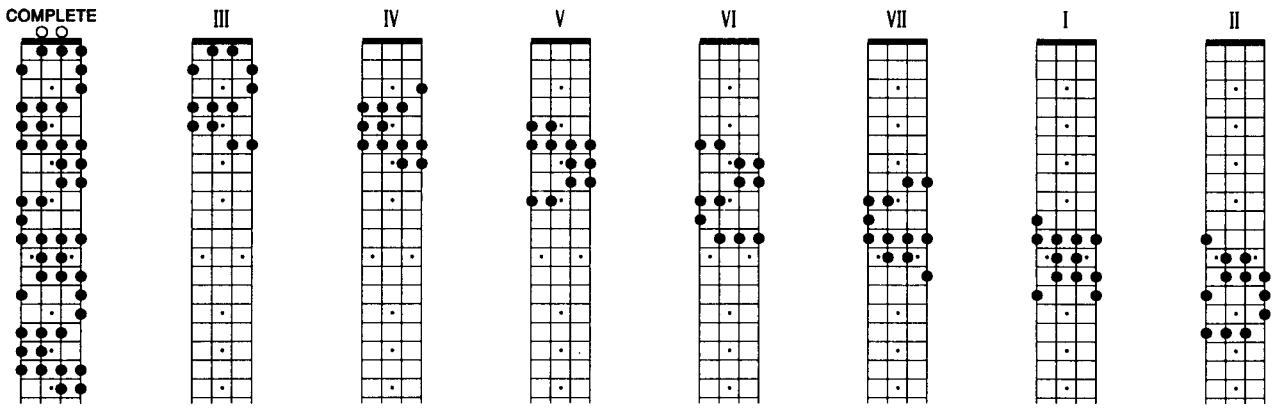
C COMPOSITE II



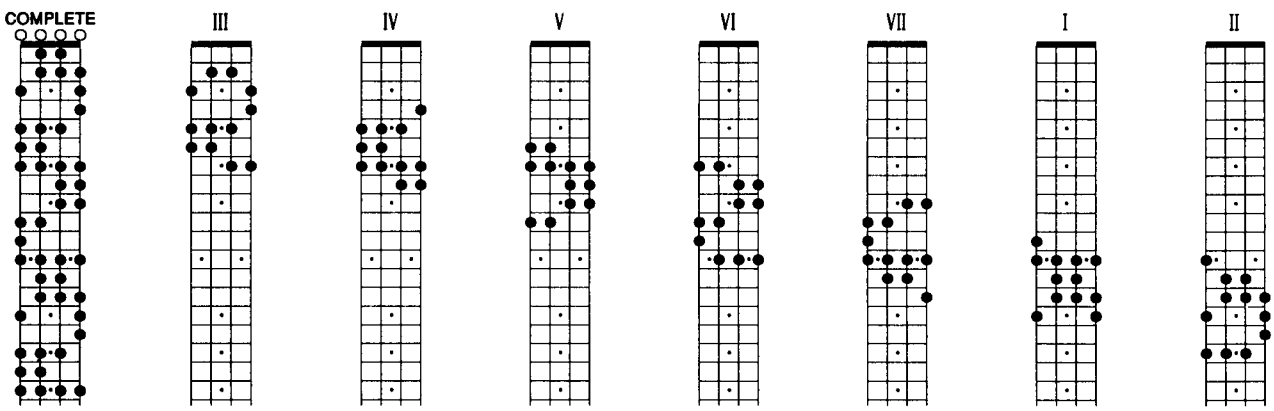
C♯ / D♭ COMPOSITE II



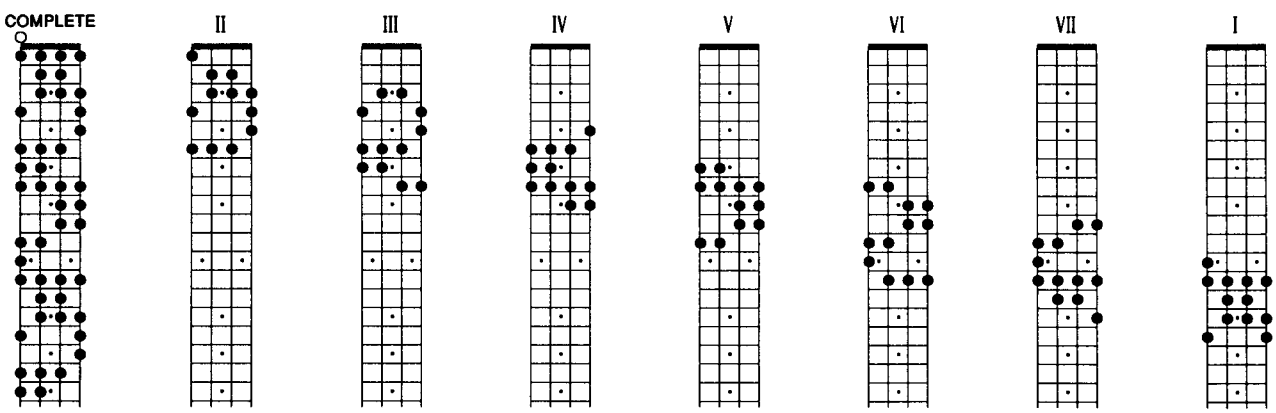
D COMPOSITE II



E♭ COMPOSITE II



E COMPOSITE II



IONIAN ♭5

QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

I	II	III	IV	V	VI	VII
C	B♭	A♭	G	F♯/G♭	E♭	C♯/D♭
C♯/D♭	B/C♭	A	A♭	G	E	D
D	C	B♭	A	A♭	F	E♭
E♭	C♯/D♭	B/C♭	B♭	A	F♯/G♭	E
E	D	C	B/C♭	B♭	G	F
F	E♭	C♯/D♭	C	B/C♭	A♭	F♯/G♭
F♯/G♭	E	D	C♯/D♭	C	A	G
G	F	E♭	D	C♯/D♭	B♭	A♭
A♭	F♯/G♭	E	E♭	D	B/C♭	A
A	G	F	E	E♭	C	B♭
B♭	A♭	F♯/G♭	F	E	C♯/D♭	B/C♭
B/C♭	A	G	F♯/G♭	F	D	C

FINGERING PATTERNS

I

II

III

IV

V

VI

VII

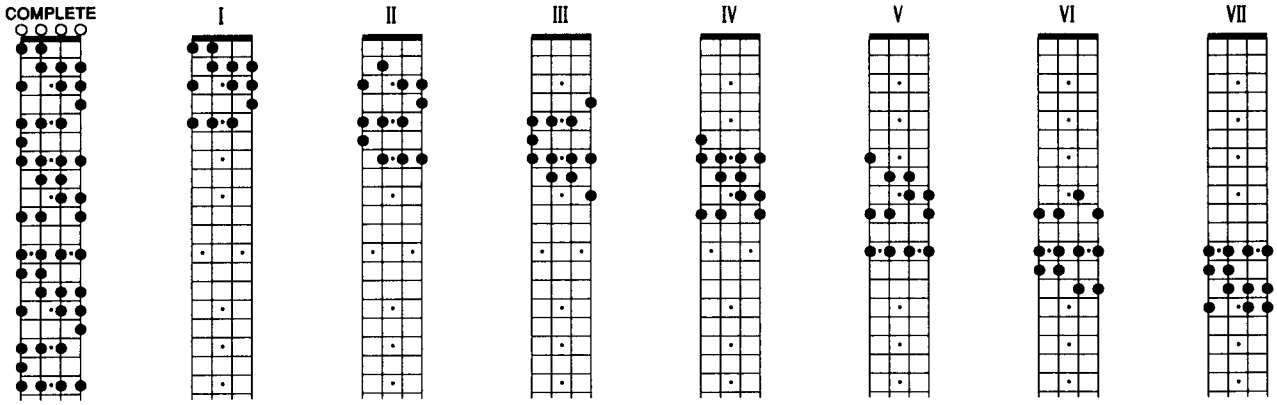
SCALE / MODE - CHORD CHART

I	IONIAN ♭5	$\triangle^{\flat 5}$
II	DORIAN ♭4	$^{-}6$, 6, $^{-}7$, 7^{sus2}
III	PHRYGIAN ♭♭3	7^{sus}, 7^{sus2}
IV	LYDIAN ♭2	$\triangle$, $\triangle^{\flat 5}$
V	SUPER LYDIAN AUGMENTED	∅, $\triangle^{\circ}$
VI	AEOLIAN ♭♭7	$^{-}6$, $^{-}\flat 6$, $^{-}9$
VII	LOCRIAN ♭♭6	∅, $^{-}7$

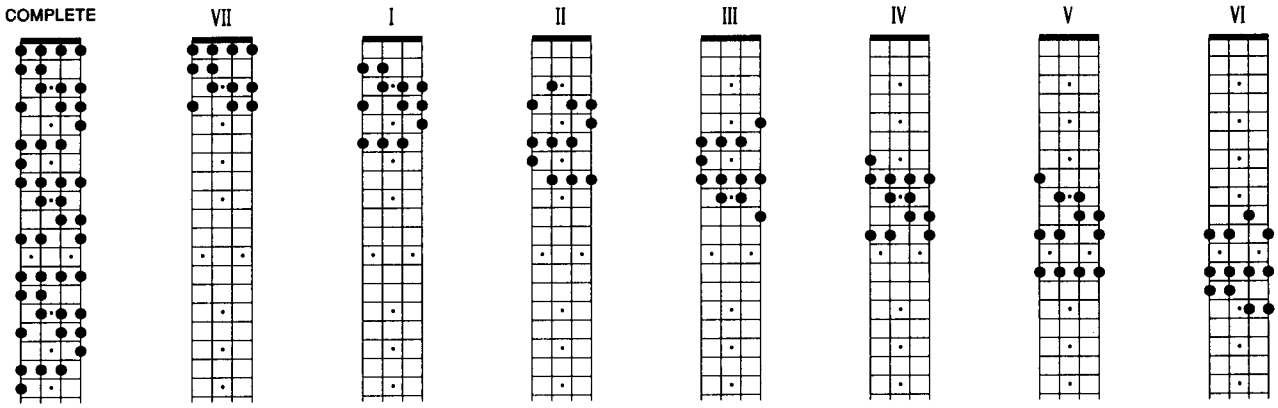
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	IONIAN ♭5	1		2		3	4	♭5			6		7	1		2		3	4	♭5			6		7
II	DORIAN ♭4			1		2	♭3	♭4			5		6	♭7											
III	PHRYGIAN ♭♭3					1	♭2	♭♭3			4		5	♭6		♭7									
IV	LYDIAN ♭2						1	♭2			3		♯4	5		6		7							
V	SUPER LYD AUG							1			♯2		♯3	♯4		♯5		♯6	7						
VI	AEOLIAN ♭♭7										1		2	♭3		4		5	♭6	♭♭7					
VII	LOCRIAN ♭♭6												1	♭2		♭3		4	♭5	♭♭6			♭7		

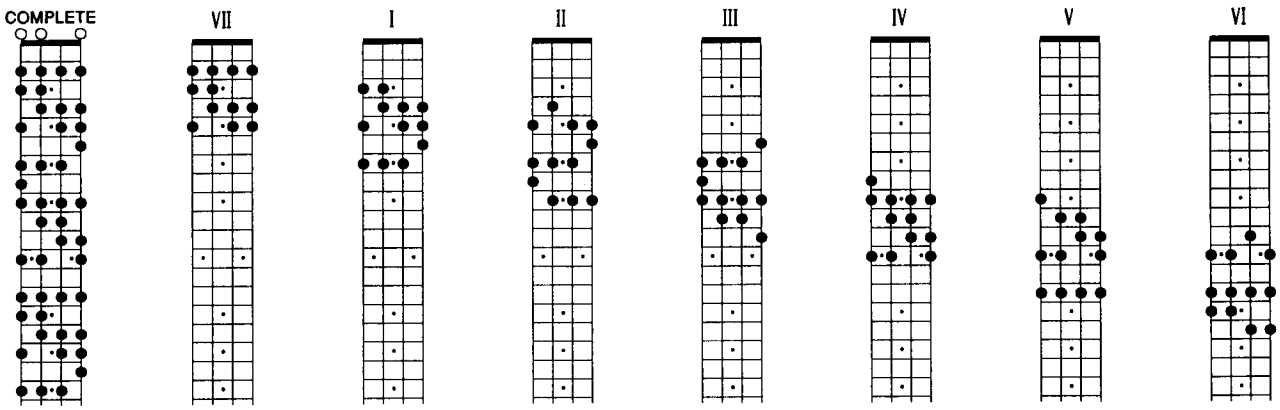
F IONIAN ♭5



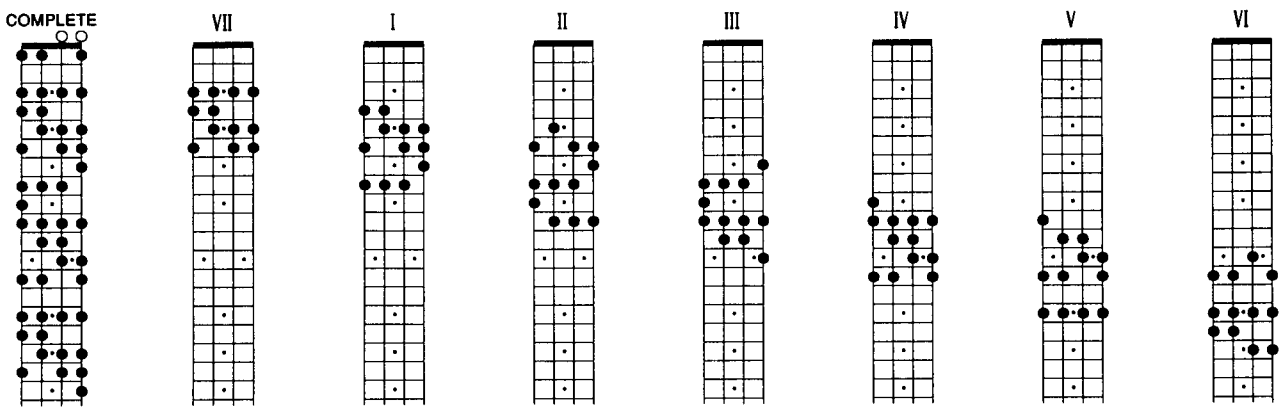
F♯ / G♭ IONIAN ♭5



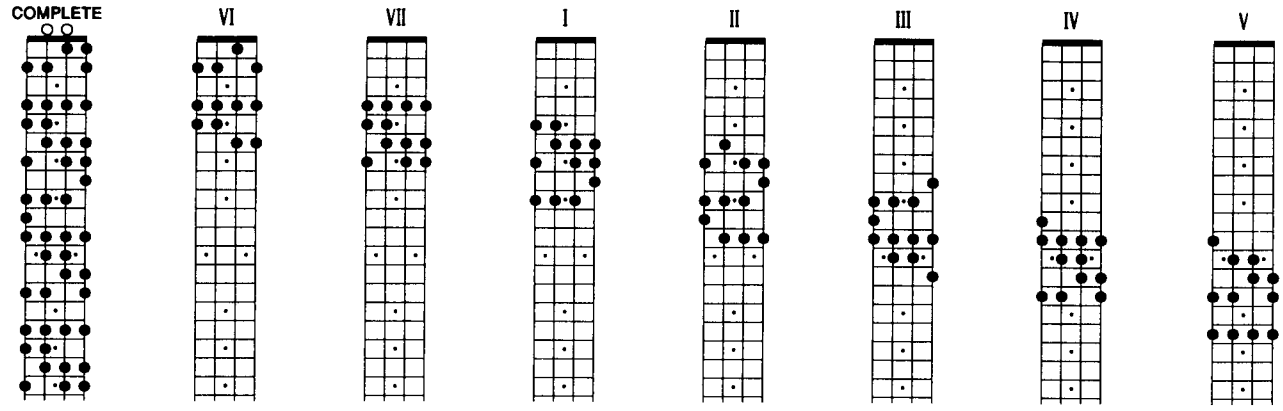
G IONIAN ♭5



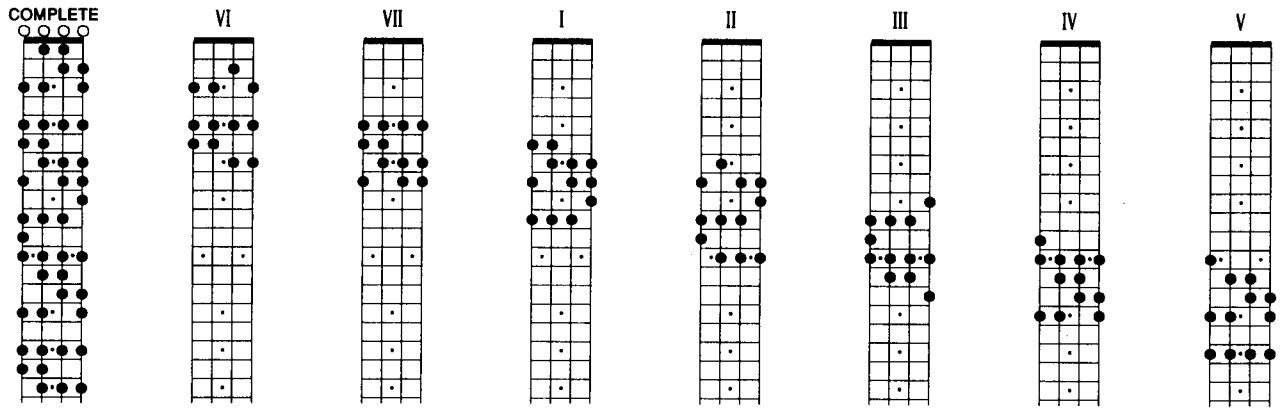
A♭ IONIAN ♭5



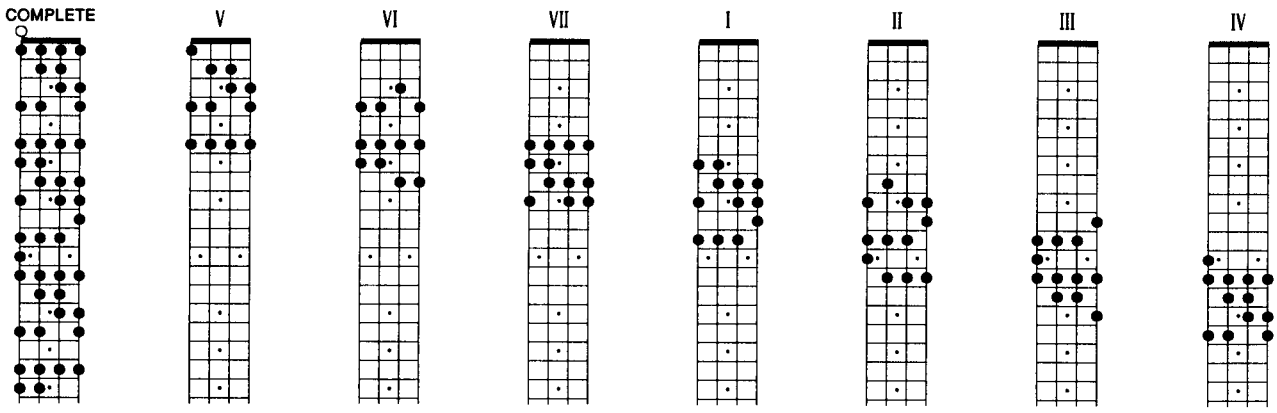
A IONIAN ♭5



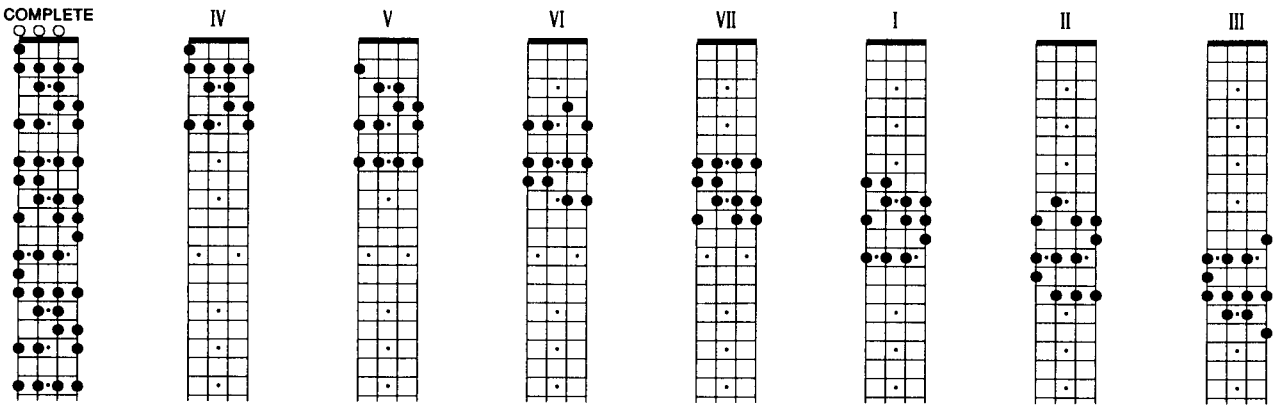
B♭ IONIAN ♭5



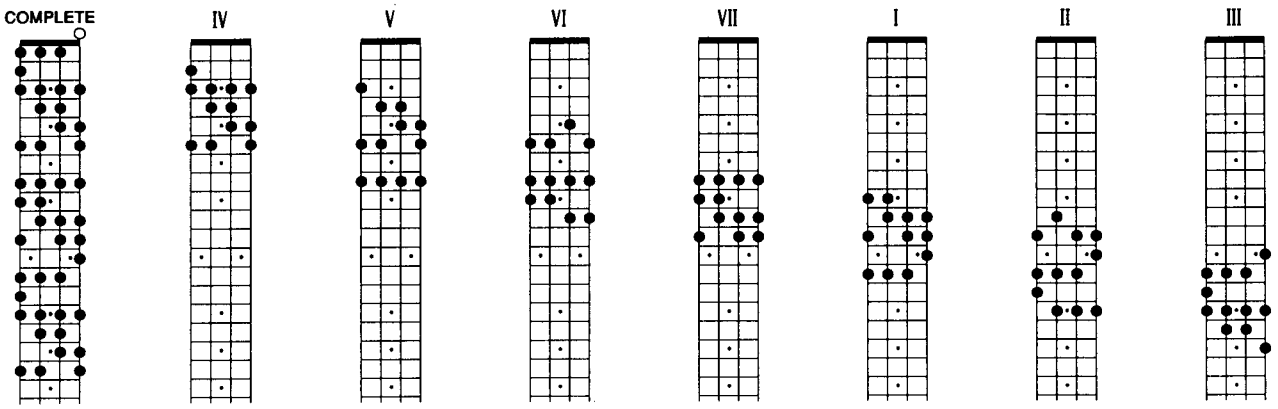
B / C♭ IONIAN ♭5



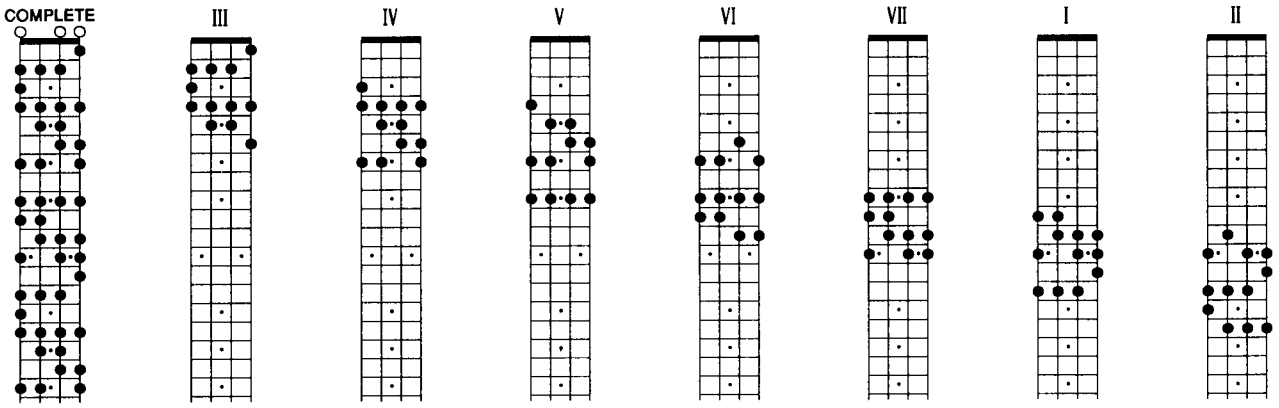
C IONIAN ♭5



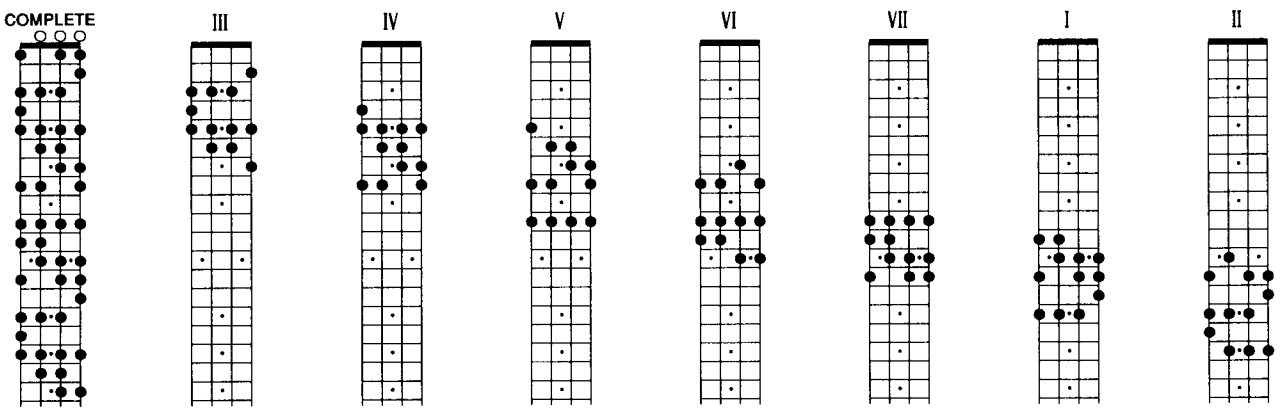
C♯ / D♭ IONIAN ♭5



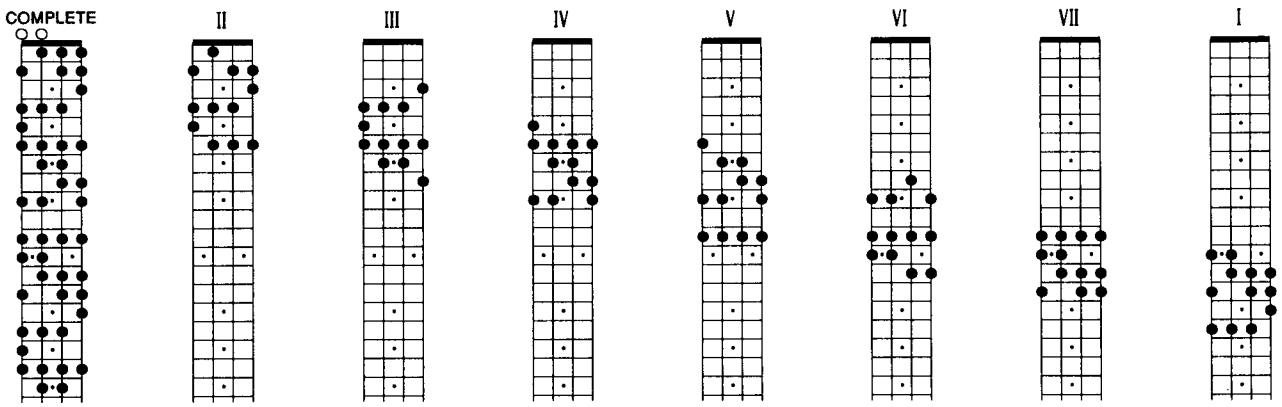
D IONIAN ♭5



E♭ IONIAN ♭5



E IONIAN ♭5



LOCRIAN ♮7

QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

I	II	III	IV	V	VI	VII
C	B/C♭	A	G	F♯/G♭	E	C♯/D♭
C♯/D♭	C	B♭	A♭	G	F	D
D	C♯/D♭	B/C♭	A	A♭	F♯/G♭	E♭
E♭	D	C	B♭	A	G	E
E	E♭	C♯/D♭	B/C♭	B♭	A♭	F
F	E	D	C	B/C♭	A	F♯/G♭
F♯/G♭	F	E♭	C♯/D♭	C	B♭	G
G	F♯/G♭	E	D	C♯/D♭	B/C♭	A♭
A♭	G	F	E♭	D	C	A
A	A♭	F♯/G♭	E	E♭	C♯/D♭	B♭
B♭	A	G	F	E	D	B/C♭
B/C♭	B♭	A♭	F♯/G♭	F	E♭	C

FINGERING PATTERNS

I

II

III

IV

V

VI

VII

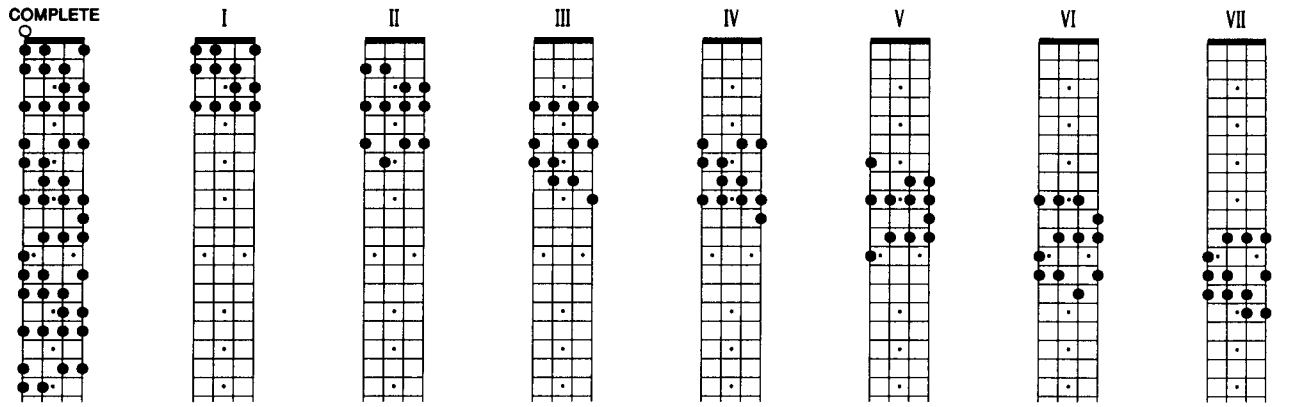
SCALE / MODE - CHORD CHART

I	LOCRIAN ♮7	△°, ⁻△⁺
II	IONIAN #6	△, 7, △sus2, 7sus2, 9, 11
III	DORIAN AUG	sus2⁺
IV	PHYRGIAN #4	∅ , ⁻7
V	LYDIAN #3	△sus2, △sus
VI	DOMINANT #2	⁻6, 6, 7, ⁻7, 7sus
VII	ALT ALT	6

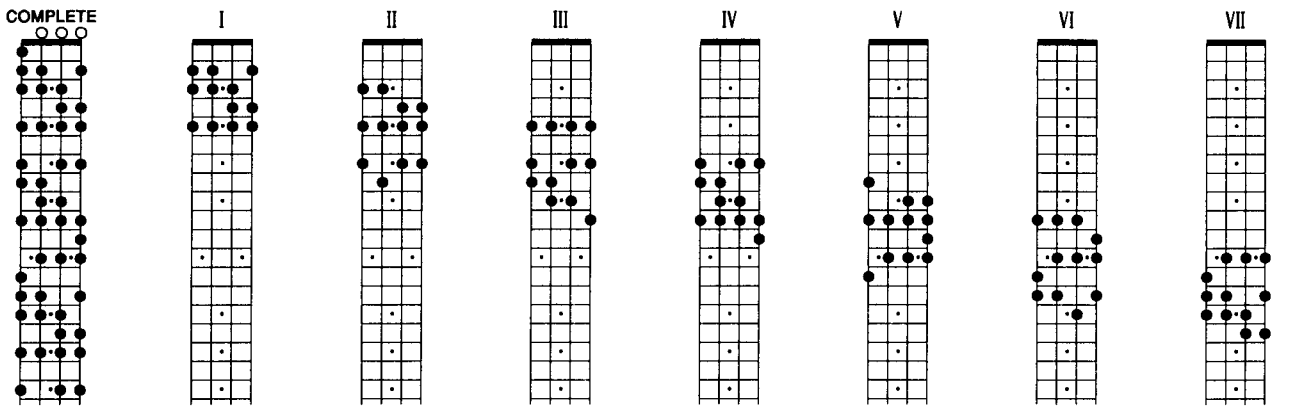
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	LOCRIAN ♮7	1	♭2		♭3		4	♭5		♭6			7	1	♭2		♭3		4	♭5		♭6			7
II	IONIAN #6		1		2		3	4		5			#6	7											
III	DORIAN AUG				1		2	♭3		4			#5	6	♭7										
IV	PHRYGIAN #4						1	♭2		♭3			#4	5	♭6		♭7								
V	LYDIAN #3							1		2			#3	#4	5		6		7						
VI	DOMINANT #2									1			#2	3	4		5		6	♭7					
VII	ALT ALT												1	♭2	𝄫3		♭4		♭5	𝄫6		𝄫7			

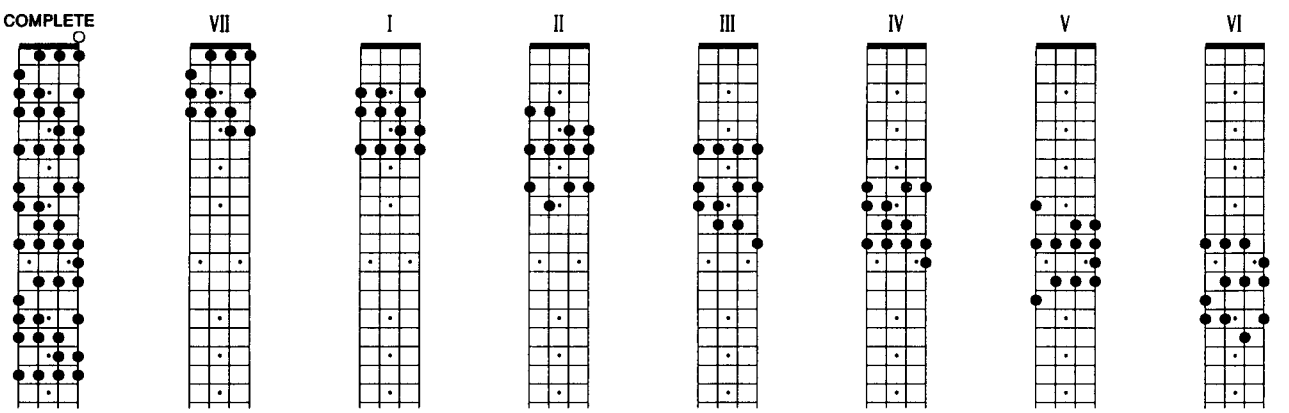
F LOCRIAN ♮7



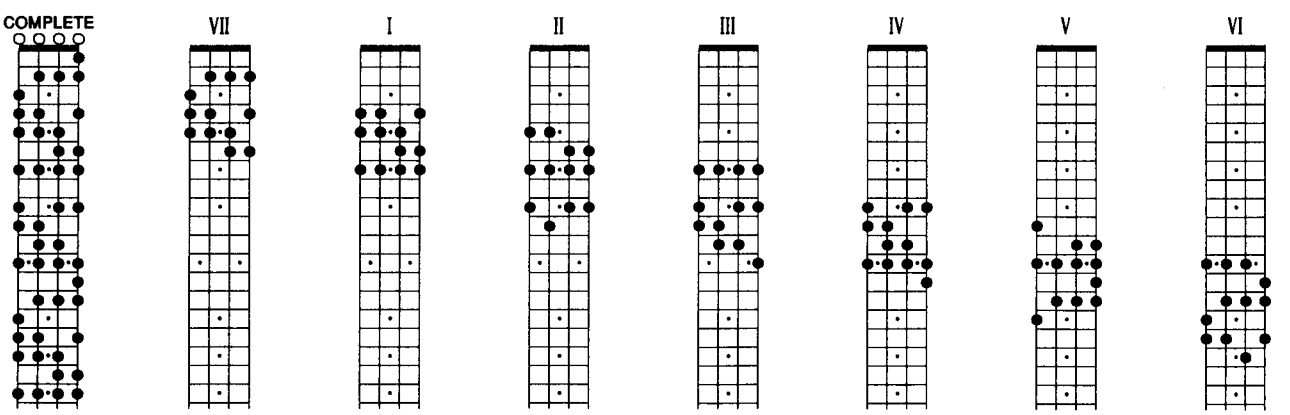
F♯ / G♭ LOCRIAN ♮7



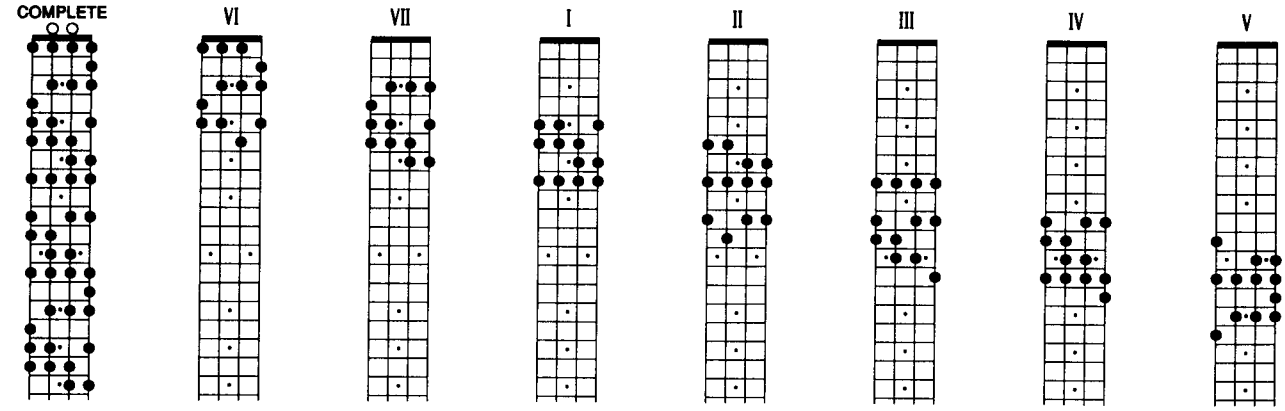
G LOCRIAN ♮7



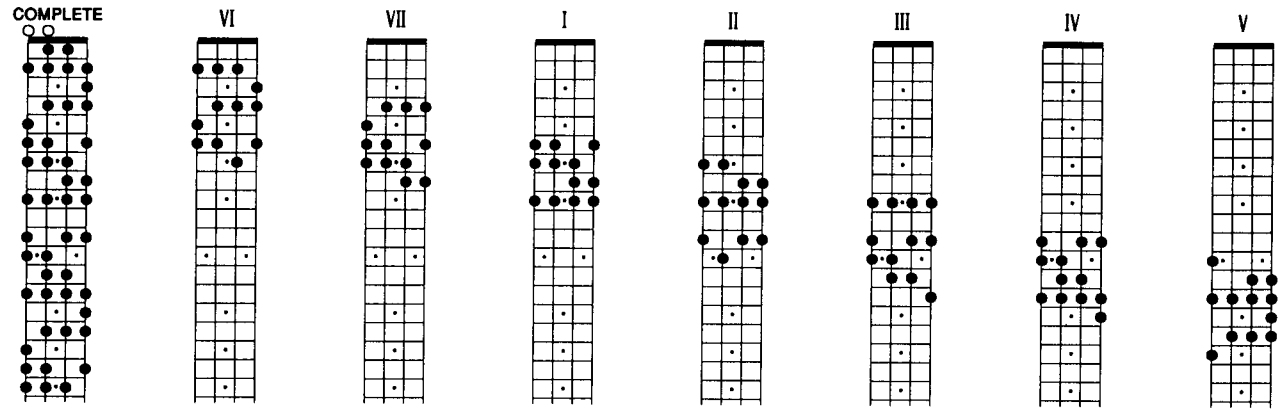
A♭ LOCRIAN ♮7



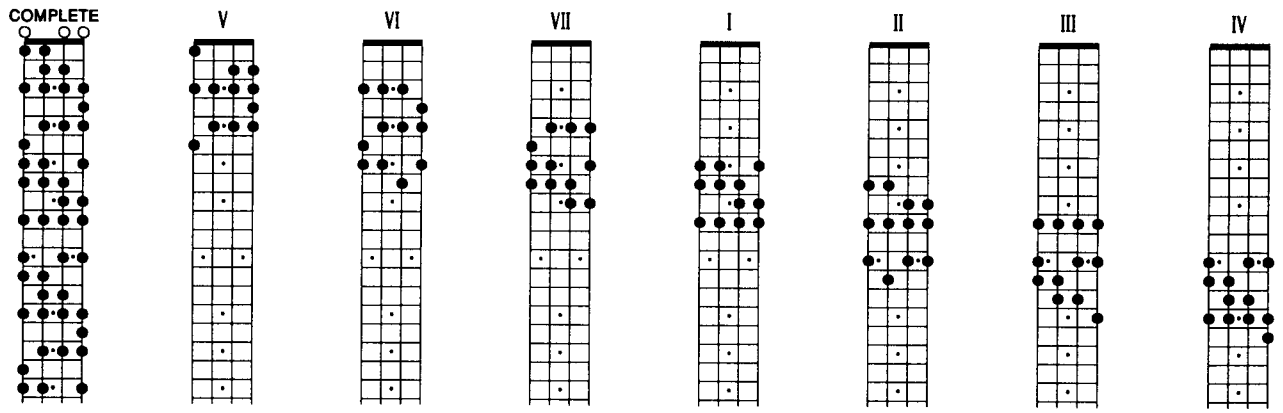
A LOCRIAN ♮7



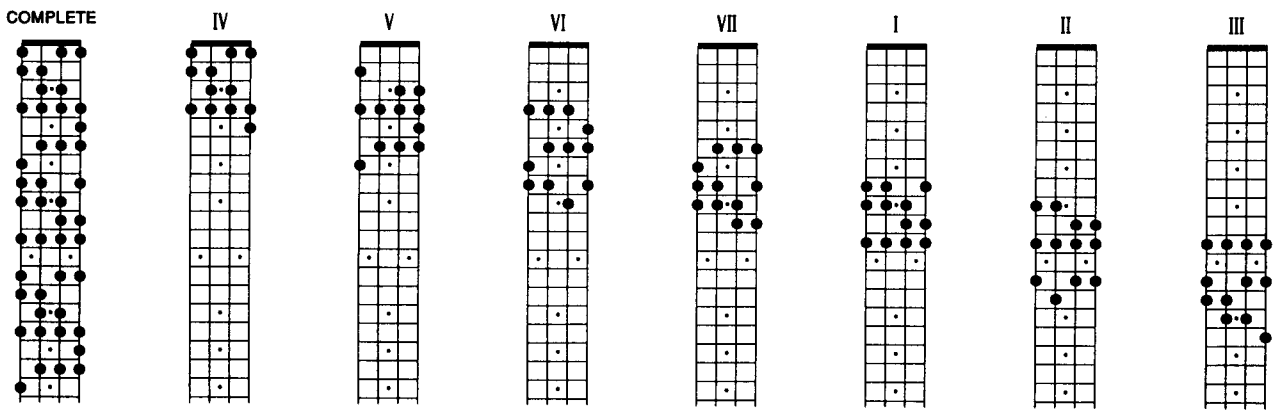
B♭ LOCRIAN ♮7



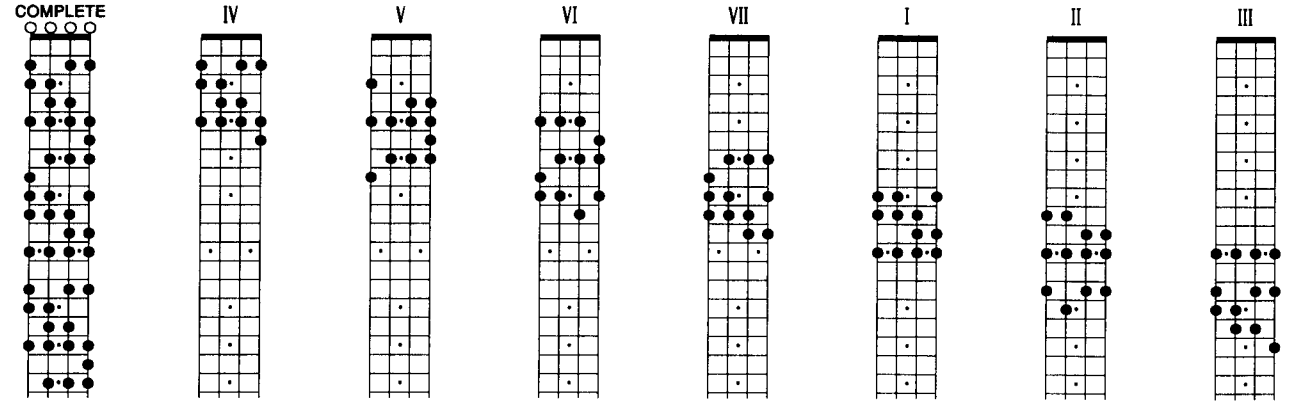
B / C♭ LOCRIAN ♮7



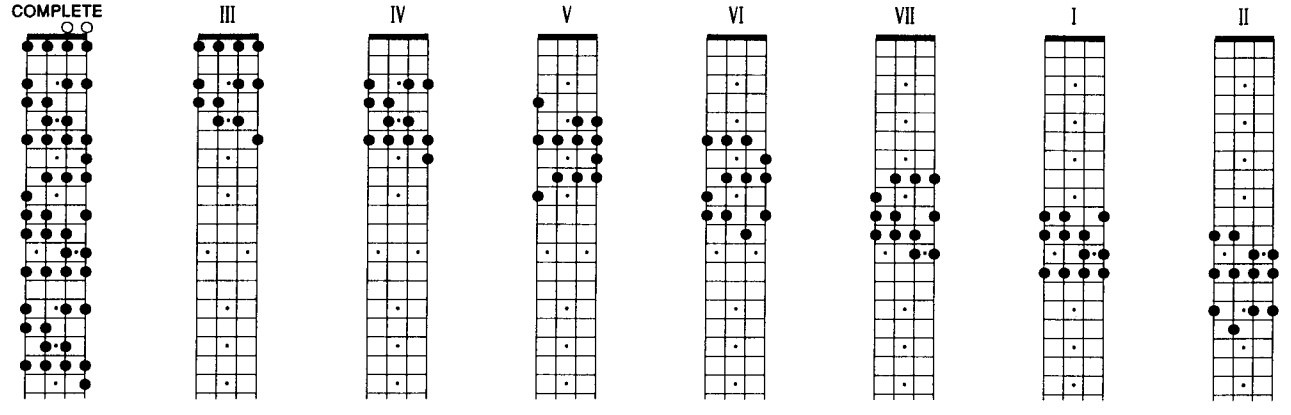
C LOCRIAN ♮7



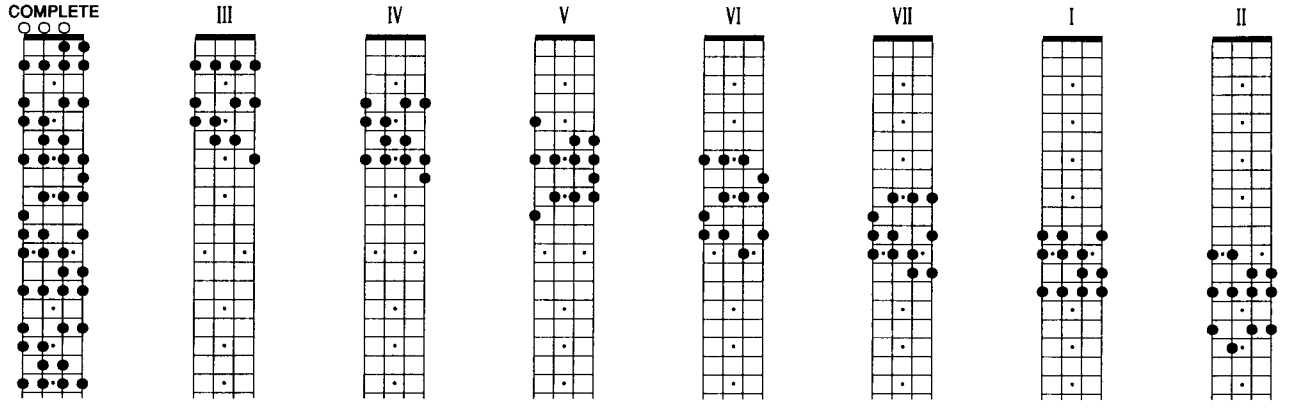
C♯ / D♭ LOCRIAN ♮7



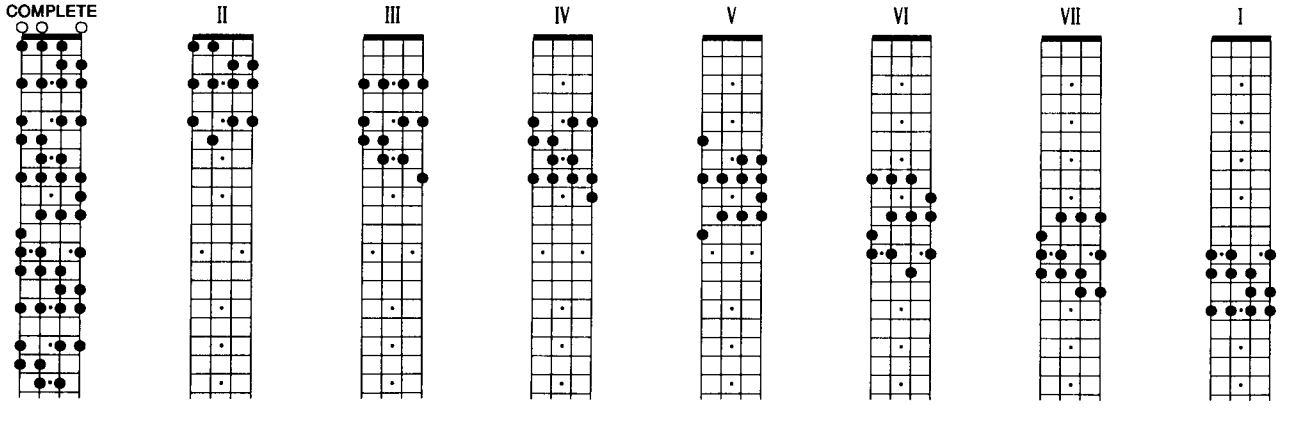
D LOCRIAN ♮7



E♭ LOCRIAN ♮7



E LOCRIAN ♮7



PERSIAN

KEYBOARD PATTERNS

QUICK MODE GENERATOR CHART

I	II	III	IV	V	VI	VII
C	B/C♭	A♭	G	F♯/G♭	E	C♯/D♭
C♯/D♭	C	A	A♭	G	F	D
D	C♯/D♭	B♭	A	A♭	F♯/G♭	E♭
E♭	D	B/C♭	B♭	A	G	E
E	E♭	C	B/C♭	B♭	A♭	F
F	E	C♯/D♭	C	B/C♭	A	F♯/G♭
F♯/G♭	F	D	C♯/D♭	C	B♭	G
G	F♯/G♭	E♭	D	C♯/D♭	B/C♭	A♭
A♭	G	E	E♭	D	C	A
A	A♭	F	E	E♭	C♯/D♭	B♭
B♭	A	F♯/G♭	F	E	D	B/C♭
B/C♭	B♭	G	F♯/G♭	F	E♭	C

FINGERING PATTERNS

I

II

III

IV

V

VI

VII

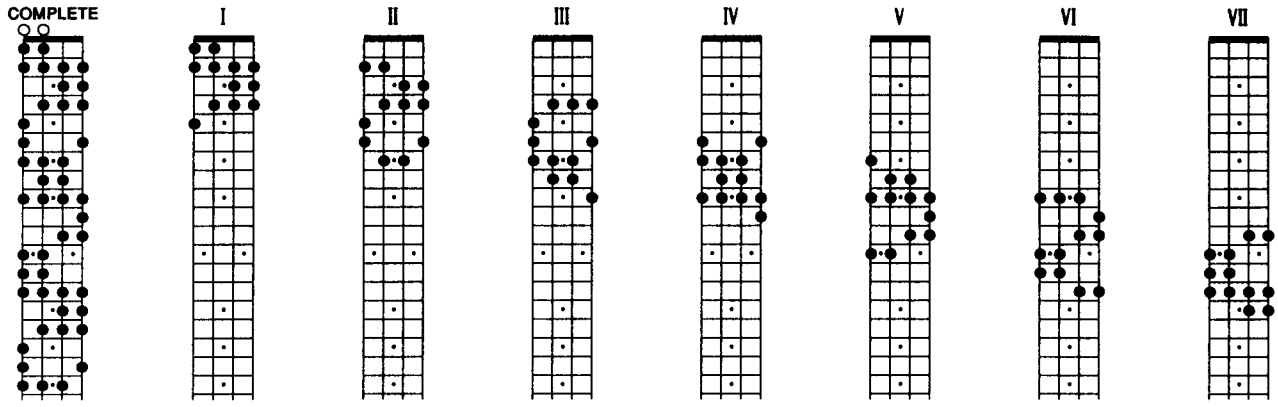
SCALE / MODE - CHORD CHART

I	PERSIAN	♭5, △♭5
II	MODE 2	△, 7, -7, ♯9, 11
III	MODE 3	- , sus2, ♭6, 6
IV	MODE 4	-△, -♭6
V	MODE 5	sus2, sus, △sus2, △sus
VI	MODE 6	+ , 7+
VII	MODE 7	sus2, sus

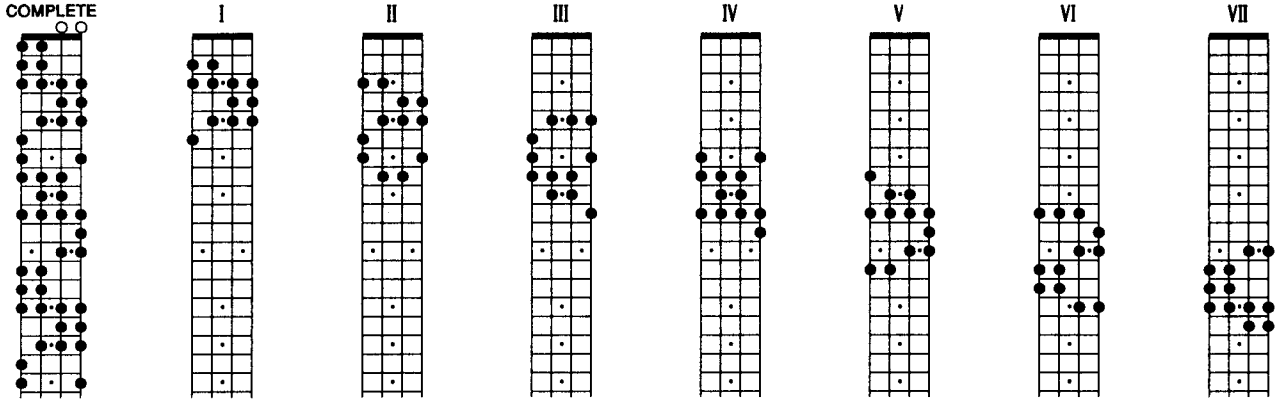
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	PERSIAN	1	♭2			3	4	♭5		♭6			7	1	♭2			3	4	♭5		♭6			7
II	MODE 2		1			♯2	3	4		5			♯6	7											
III	MODE 3					1	♭2	♭♭3		♭4			5	♭6	♭♭7										
IV	MODE 4						1	♭2		♭3			♯4	5	♭6			7							
V	MODE 5							1		2			♯3	♯4	5			♯6	7						
VI	MODE 6									1			♯2	3	4			♯5	6	♭7					
VII	MODE 7												1	♭2	♭♭3			4	♭5	♭♭6		♭♭7			

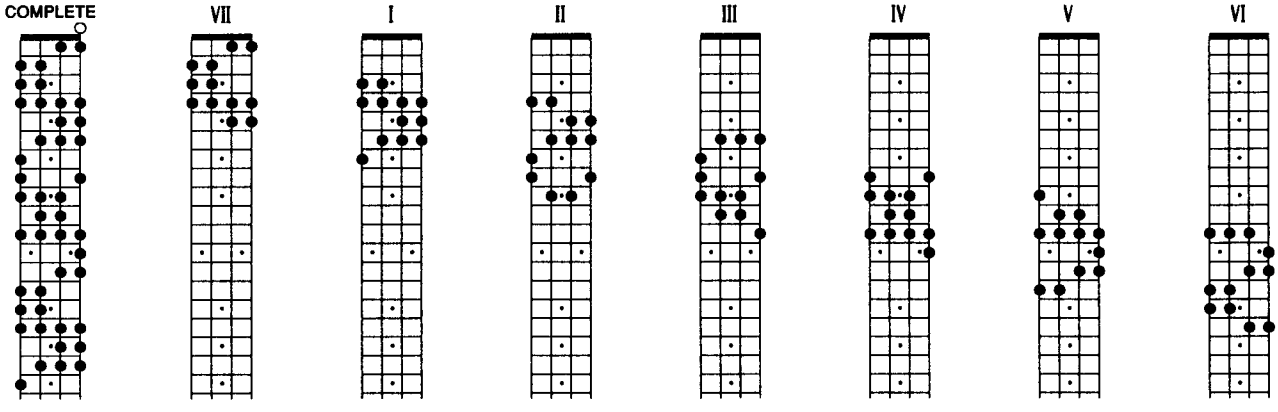
F PERSIAN



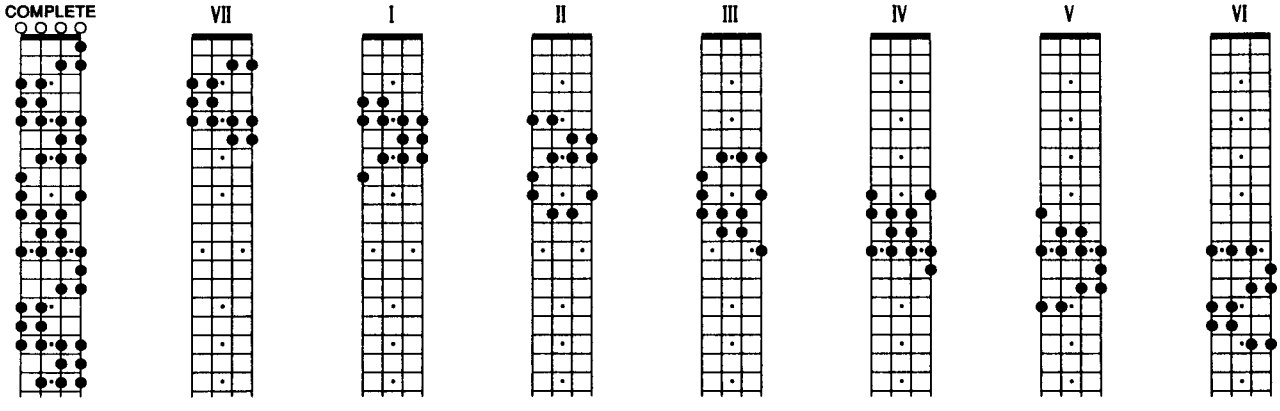
F♯ / G♭ PERSIAN



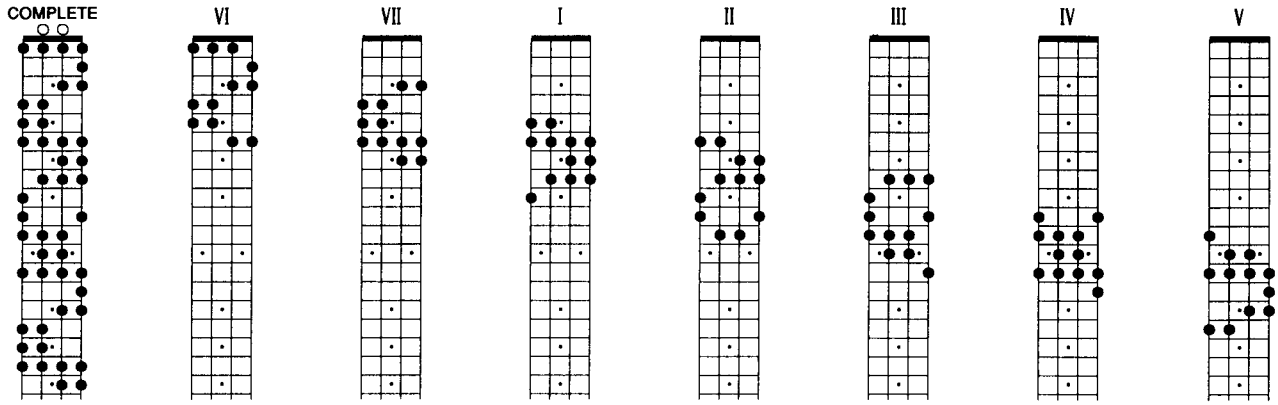
G PERSIAN



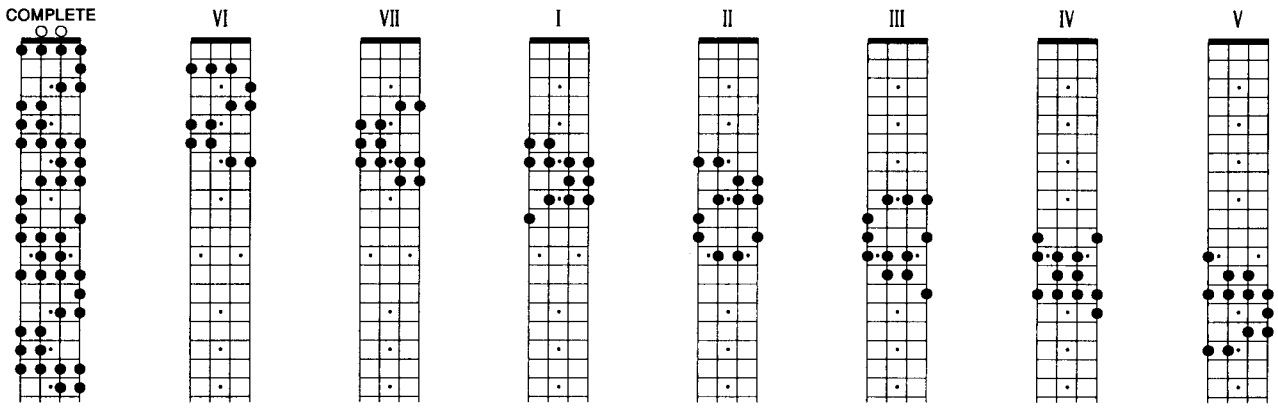
A♭ PERSIAN



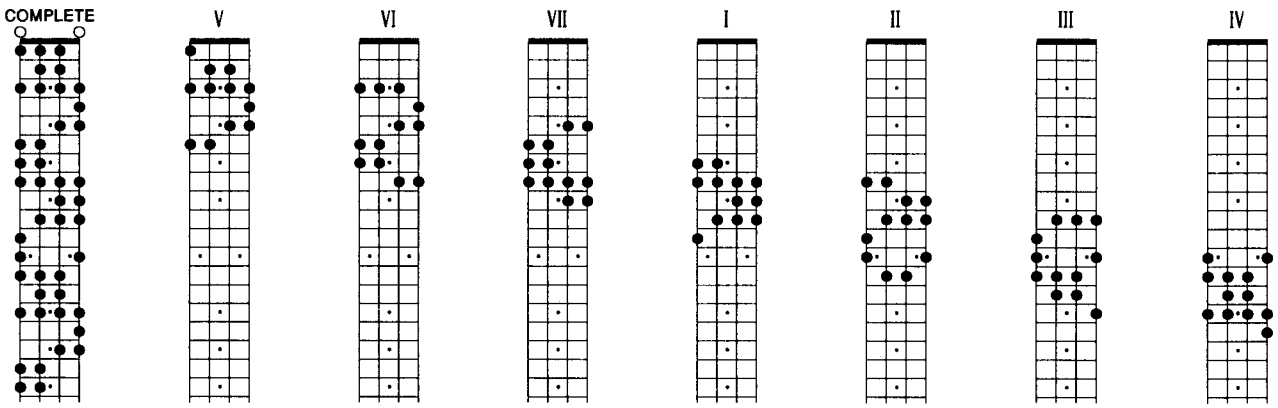
A PERSIAN



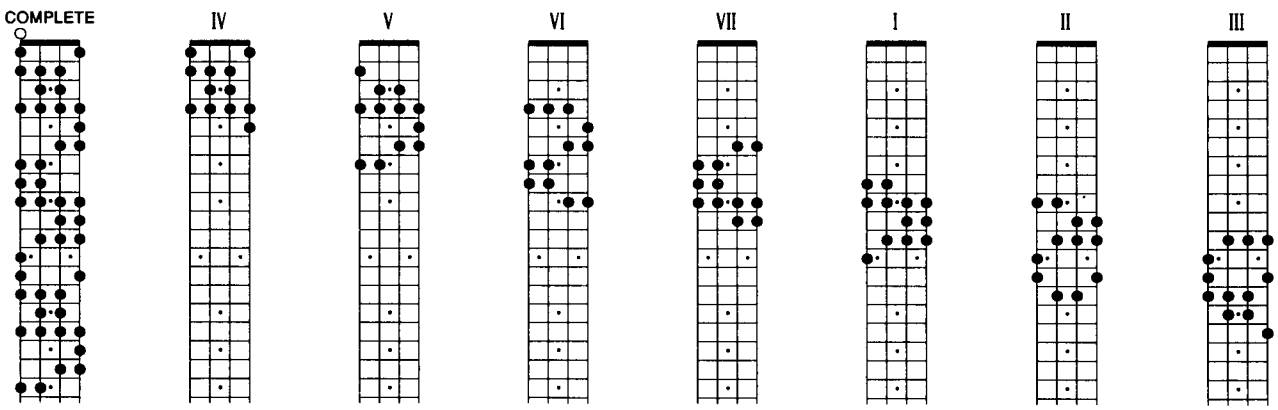
B♭ PERSIAN



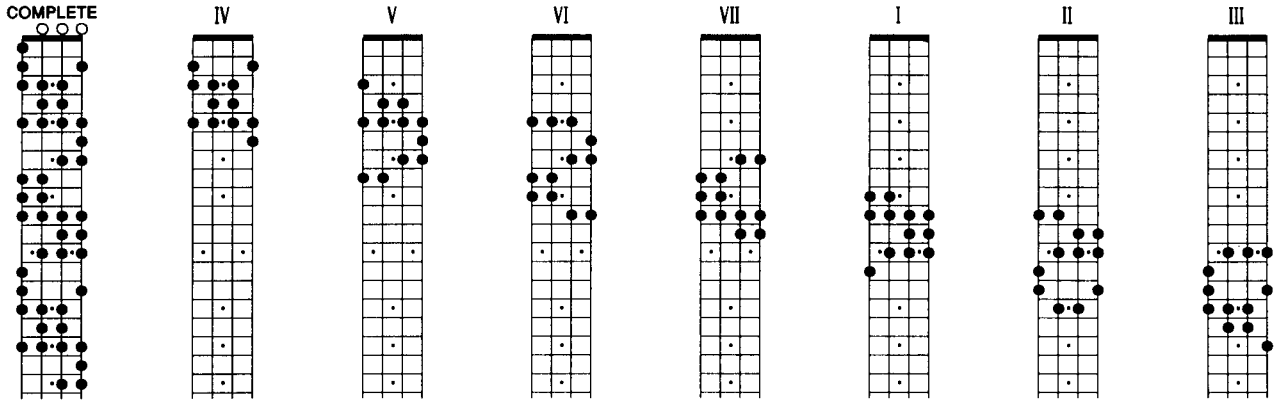
B / C♭ PERSIAN



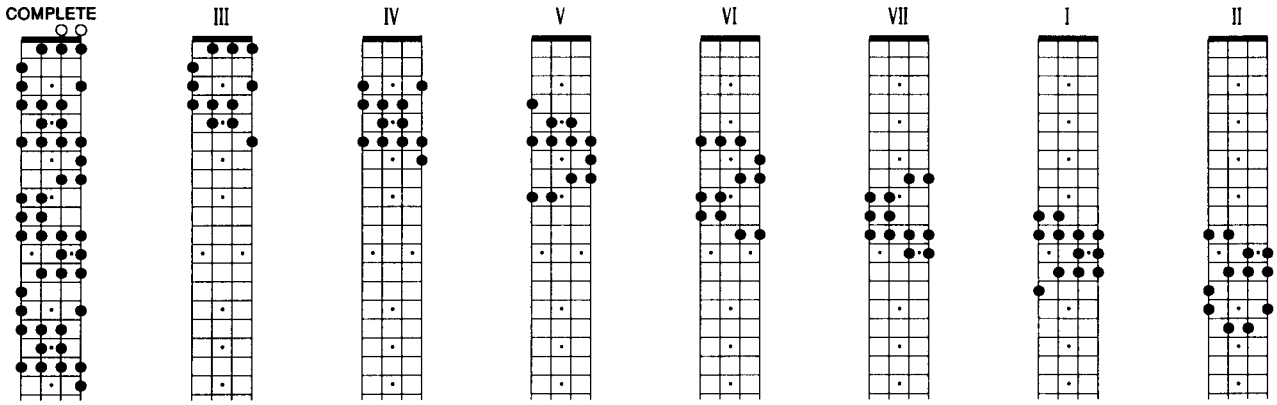
C PERSIAN



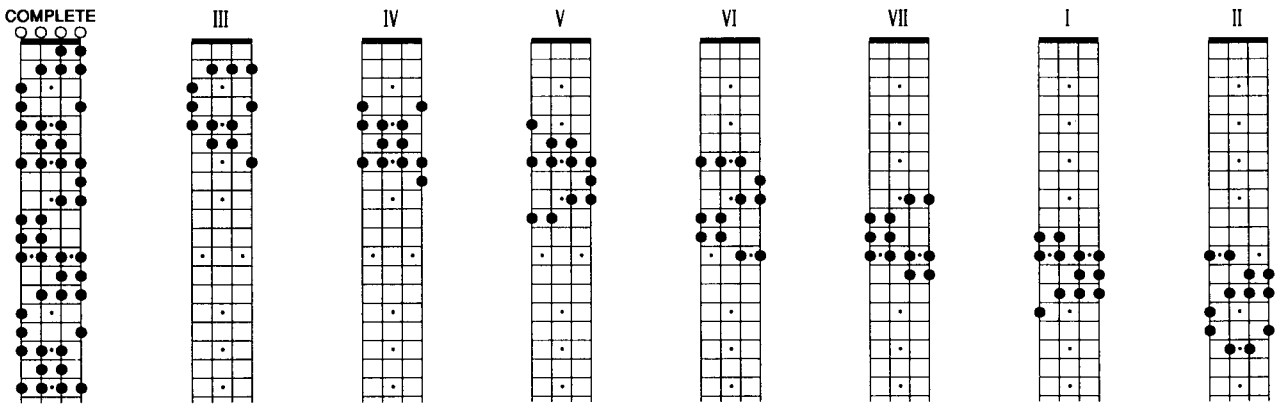
C♯ / D♭ PERSIAN



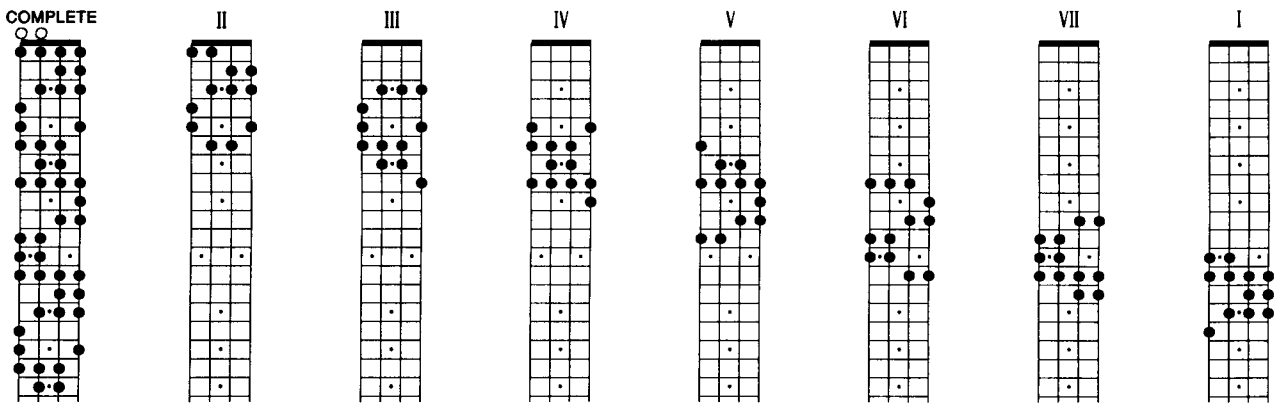
D PERSIAN



E♭ PERSIAN



E PERSIAN



MINOR PENTATONIC

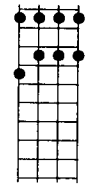
QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

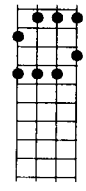
I	II	III	IV	V
C	A	G	F	D
C♯/D♭	B♭	A♭	F♯/G♭	E♭
D	B/C♭	A	G	E
E♭	C	B♭	A♭	F
E	C♯/D♭	B/C♭	A	F♯/G♭
F	D	C	B♭	G
F♯/G♭	E♭	C♯/D♭	B/C♭	A♭
G	E	D	C	A
A♭	F	E♭	C♯/D♭	B♭
A	F♯/G♭	E	D	B/C♭
B♭	G	F	E♭	C
B/C♭	A♭	F♯/G♭	E	C♯/D♭

FINGERING PATTERNS

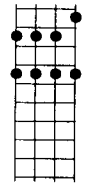
I



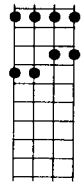
II



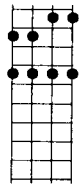
III



IV



V



SCALE / MODE - CHORD CHART

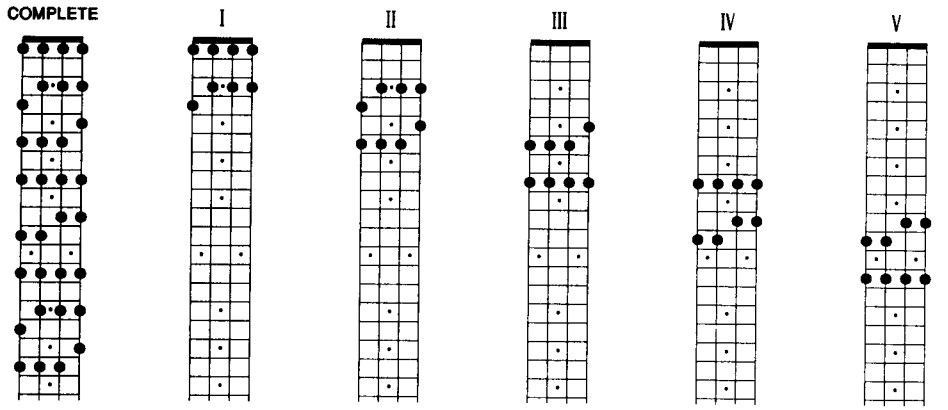
I	MINOR PENTATONIC	-7
II	MAJOR PENTATONIC	sus2, M, 6
III	MODE 3	sus2, sus
IV	MODE 4	Q3
V	MODE 5	sus2, sus

Die Moll-Pentatonik ist die bekannteste der pentatonischen Tonleitern. Sie kann mit dem dorischen, phrygischen und aeolischen Modus (der Dur-Tonleiter) durchsetzt sein, weil ihre Töne sowohl in jedem der drei Modi als auch in anderen Tonleitern enthalten sind.

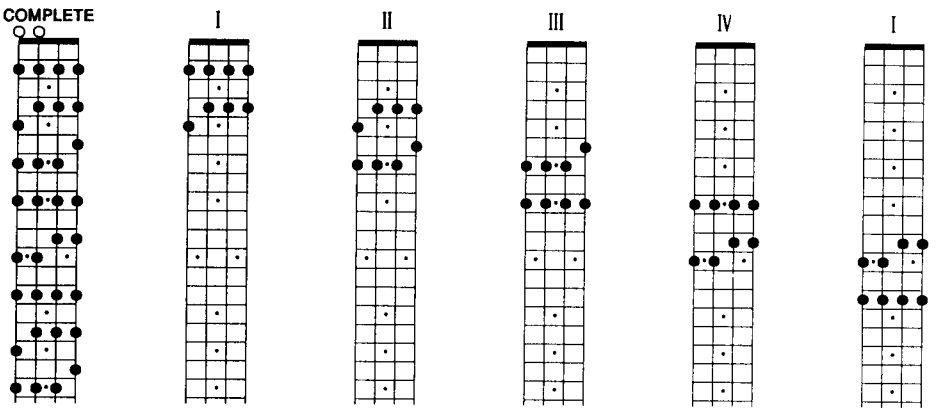
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	MINOR PENT	1			♭3		4		5			♭7		1			♭3		4		5			♭7	
II	MAJOR PENT				1		2		3			5		6											
III	MODE 3						1		2			4		5			♭7								
IV	MODE 4								1			♭3		4			♯5		♭7						
V	MODE 5											1		2			4		5		6				

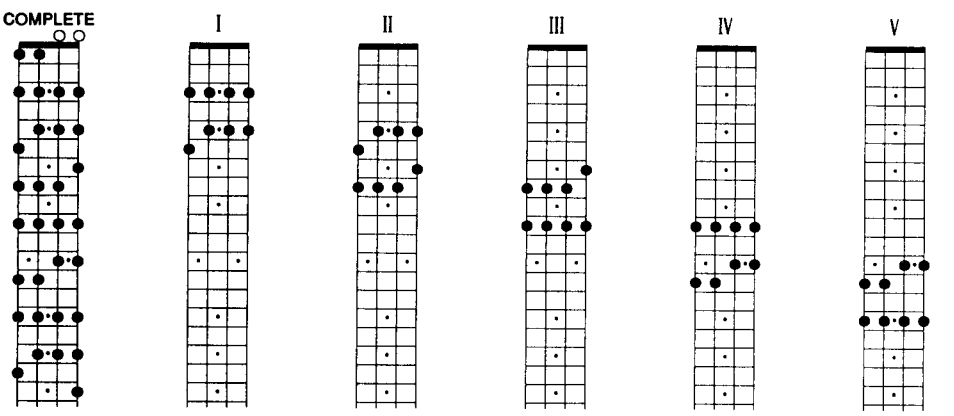
F MINOR PENTATONIC = D MAJOR PENTATONIC



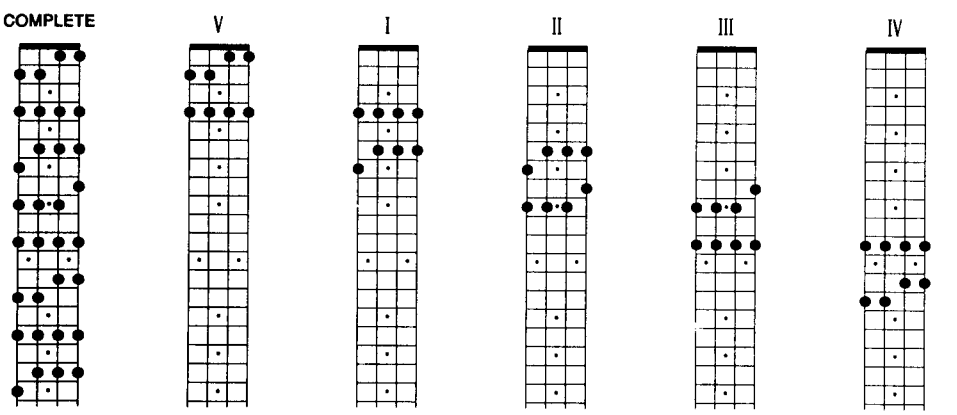
F♯ / G♭ MINOR PENTATONIC = E♭ MAJOR PENTATONIC



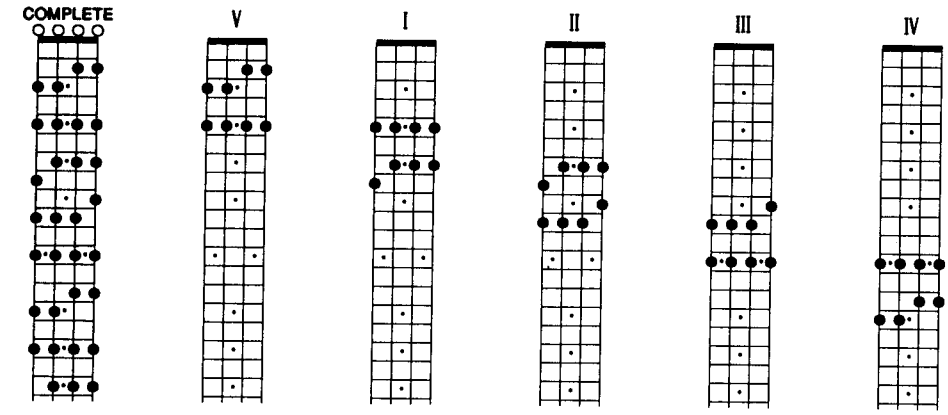
G MINOR PENTATONIC = E MAJOR PENTATONIC



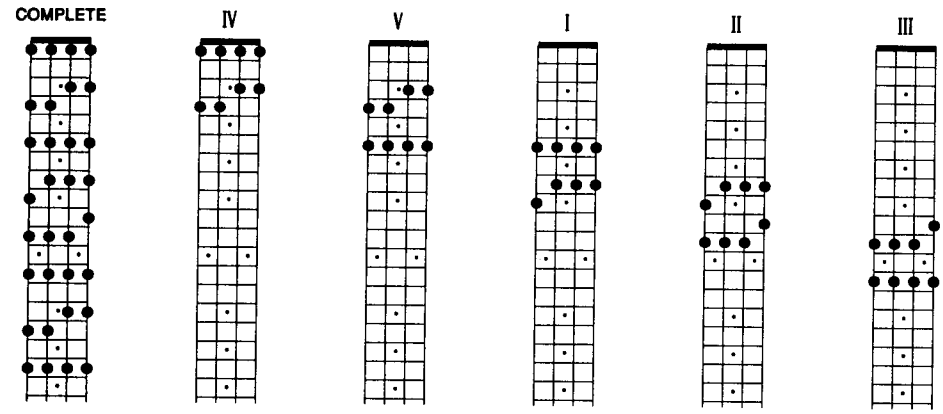
A♭ MINOR PENTATONIC = F MAJOR PENTATONIC



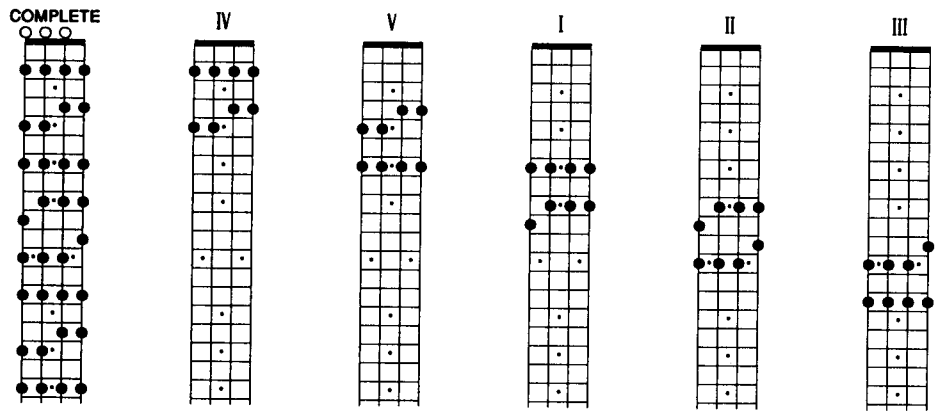
A MINOR PENTATONIC = F♯ / G♭ MAJOR PENTATONIC



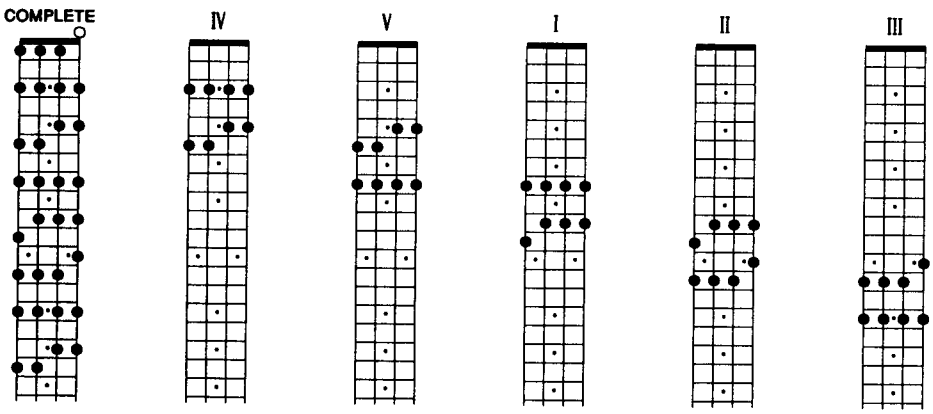
B♭ MINOR PENTATONIC = G MAJOR PENTATONIC



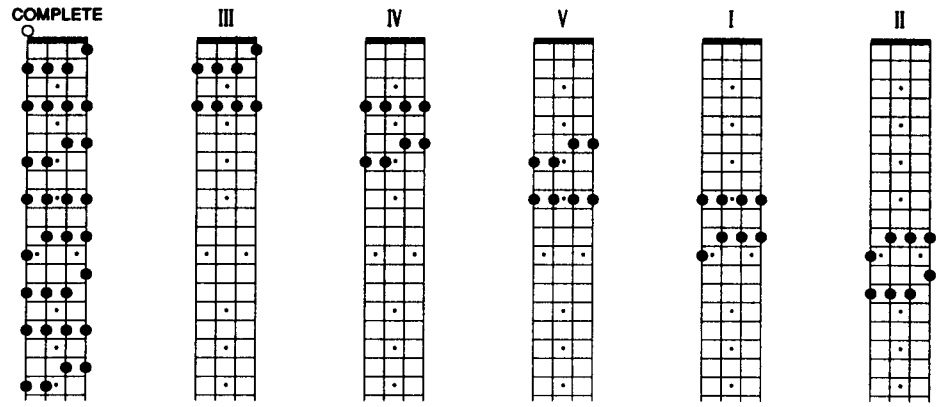
B / C♭ MINOR PENTATONIC = A♭ MAJOR PENTATOANIC



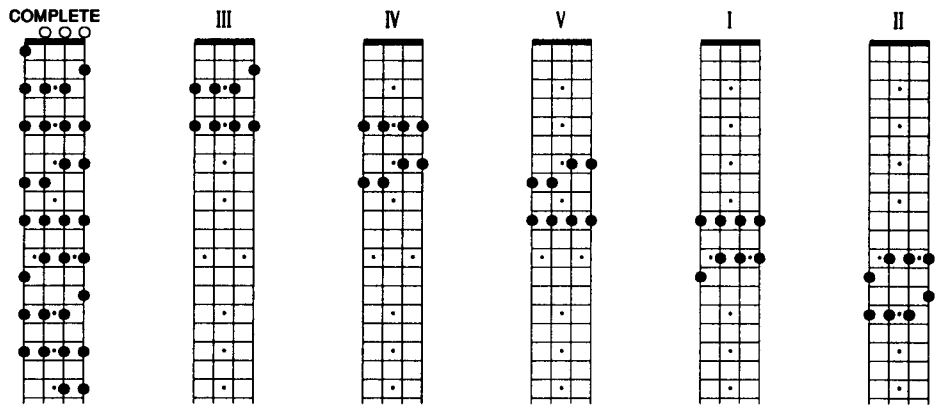
C MINOR PENTATONIC = A MAJOR PENTATONIC



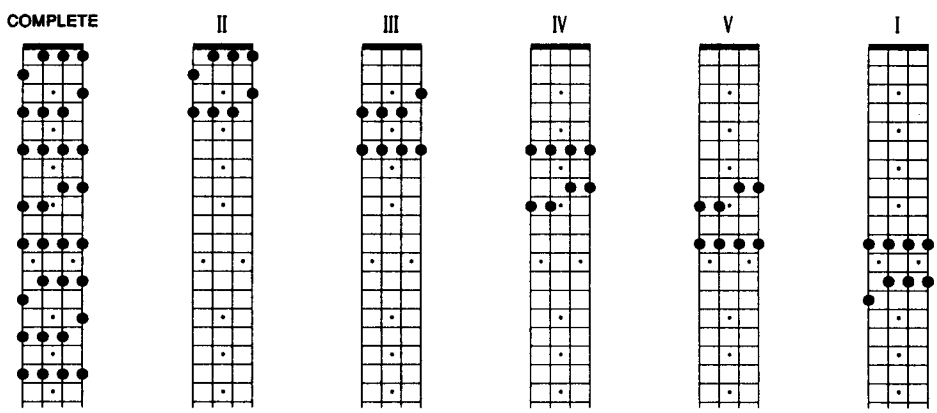
C♯ / D♭ MINOR PENTATONIC = B♭ MAJOR PENTATONIC



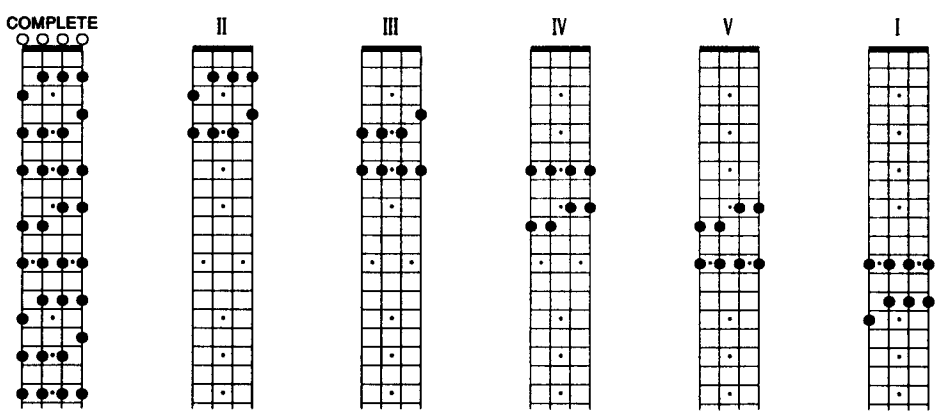
D MINOR PENTATONIC = B / C♭ MAJOR PENTATONIC



E♭ MINOR PENTATONIC = C MAJOR PENTATONIC



E MINOR PENTATONIC = C♯ / D♭ MAJOR PENTATONIC



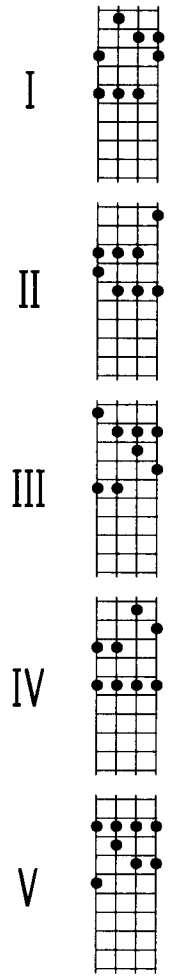
KUMOI

KEYBOARD PATTERNS

QUICK MODE GENERATOR CHART

I	II	III	IV	V
C	B♭	A	F	E♭
C♯/D♭	B/C♭	B♭	F♯/G♭	E
D	C	B/C♭	G	F
E♭	C♯/D♭	C	A♭	F♯/G♭
E	D	C♯/D♭	A	G
F	E♭	D	B♭	A♭
F♯/G♭	E	E♭	B/C♭	A
G	F	E	C	B♭
A♭	F♯/G♭	F	C♯/D♭	B/C♭
A	G	F♯/G♭	D	C
B♭	A♭	G	E♭	C♯/D♭
B/C♭	A	A♭	E	D

FINGERING PATTERNS



SCALE / MODE - CHORD CHART

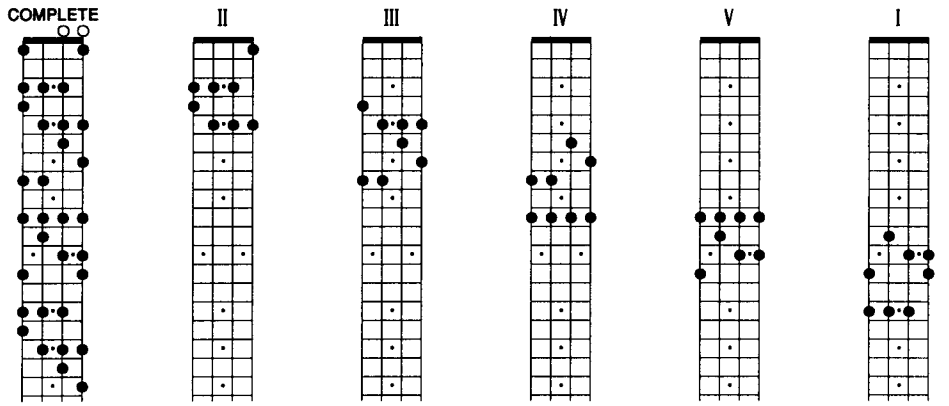
I	KUMOI	$^{-}$, $^{-}6$, sus2
II	MODE 2	sus, 7^{sus}
III	MODE 3	$\triangle^{\flat 5}$
IV	MODE 4	sus2, sus
V	MODE 5	∅

Die Kumoi-Tonleiter kann anstelle der melodischen Moll-Tonleiter, des IV-Modus der harmonischen Dur-Tonleiter sowie jeder anderen Tonleiter, die die gleichen Noten enthält, verwendet werden.

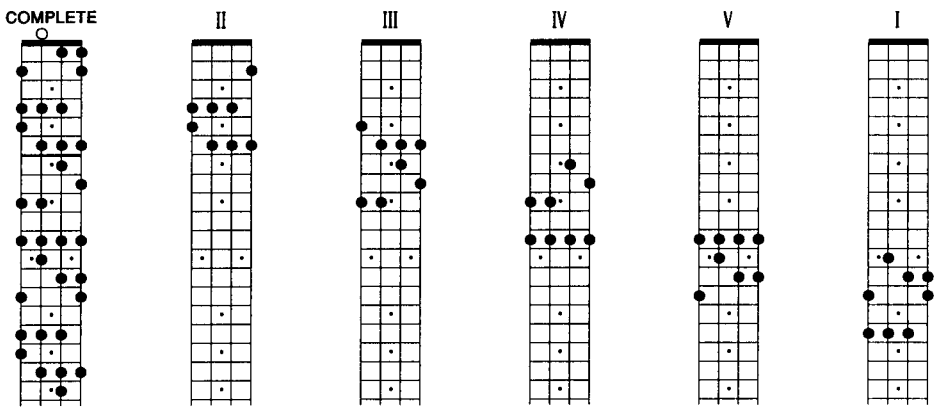
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	KUMOI	1		2	♭3				5		6			1		2	♭3				5		6		
II	MODE 2			1	♭2				4		5			♭7											
III	MODE 3				1				3		♭5			6		7									
IV	MODE 4								1		2			4		5	♭6								
V	MODE 5										1			♭3		4	♭5				♭7				

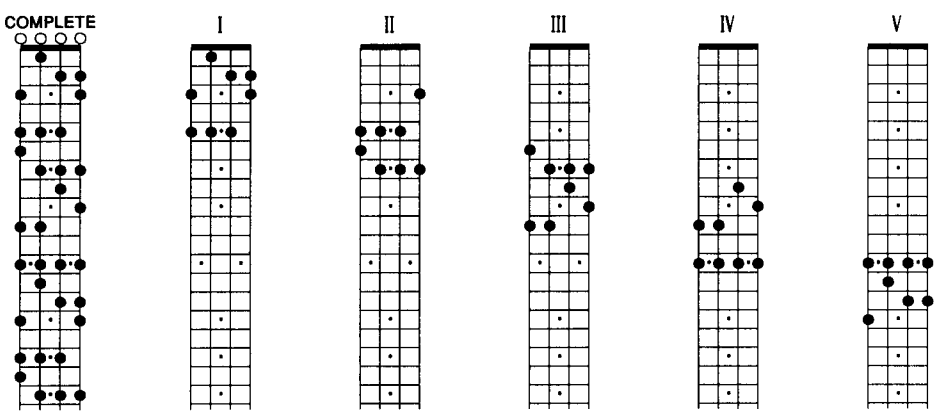
F KUMOI



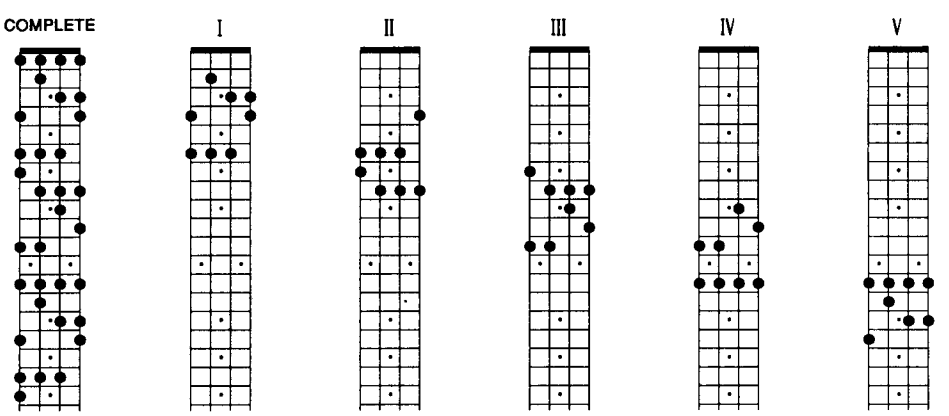
F♯ / G♭ KUMOI



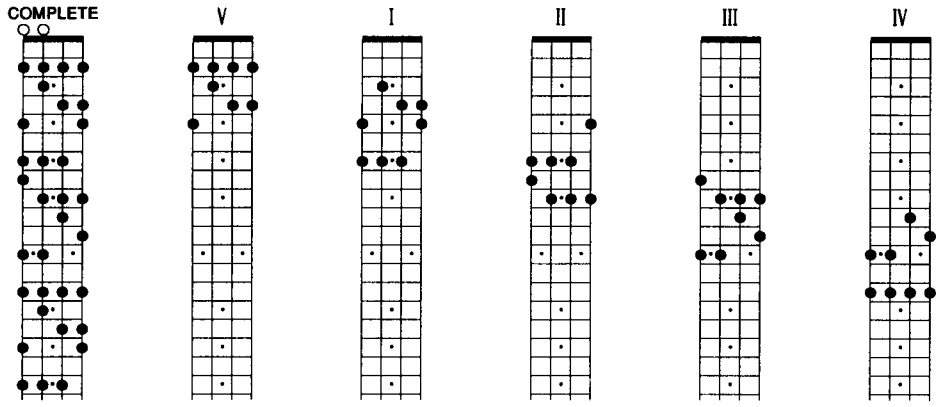
G KUMOI



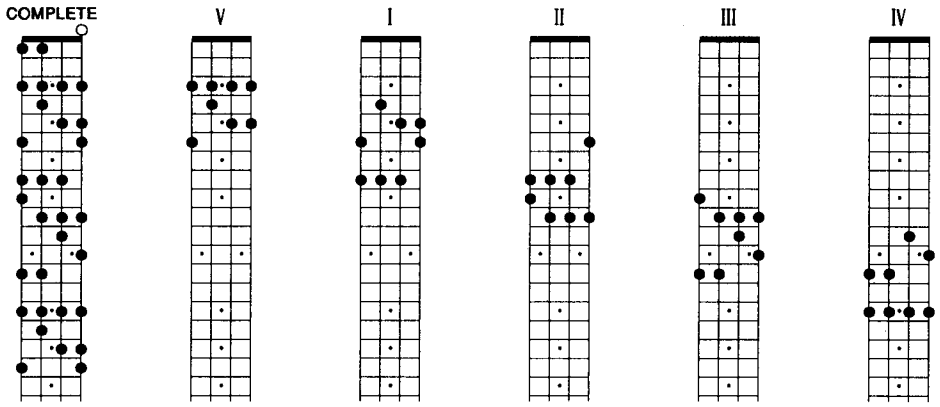
A♭ KUMOI



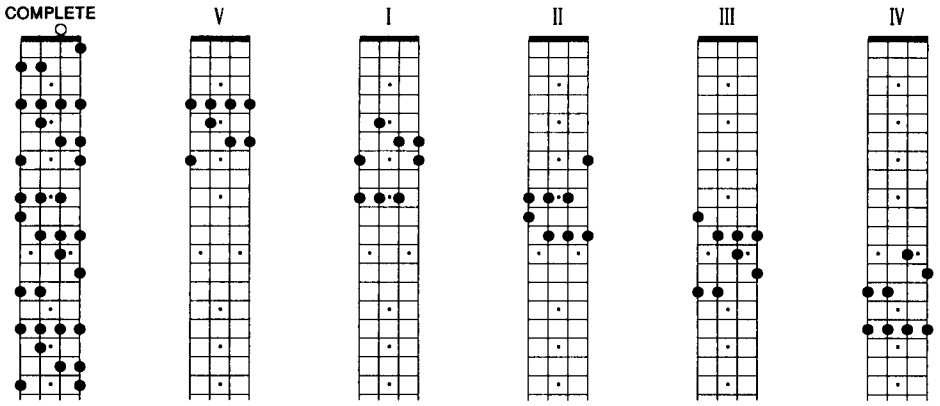
A KUMOI



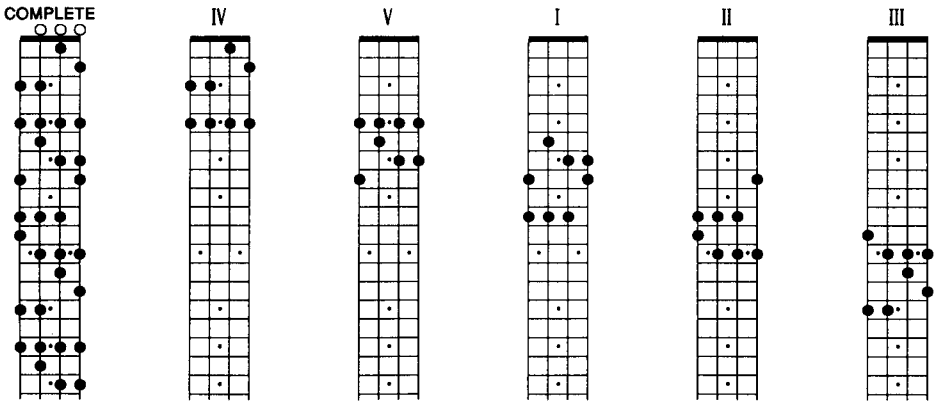
B♭ KUMOI



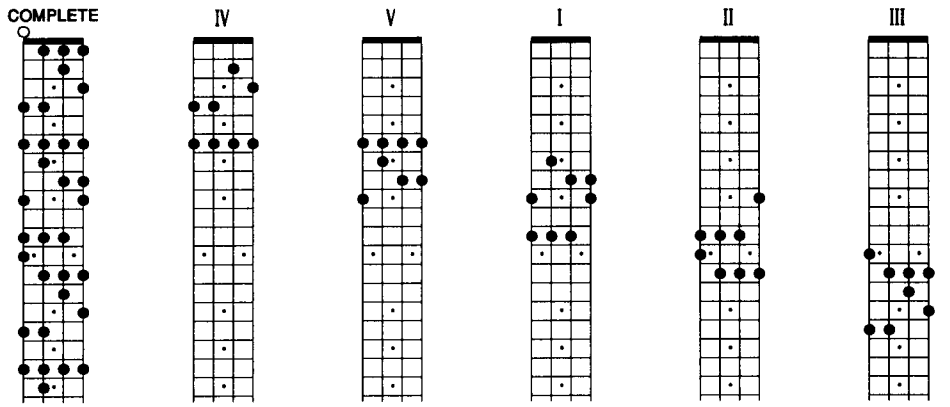
B / C♭ KUMOI



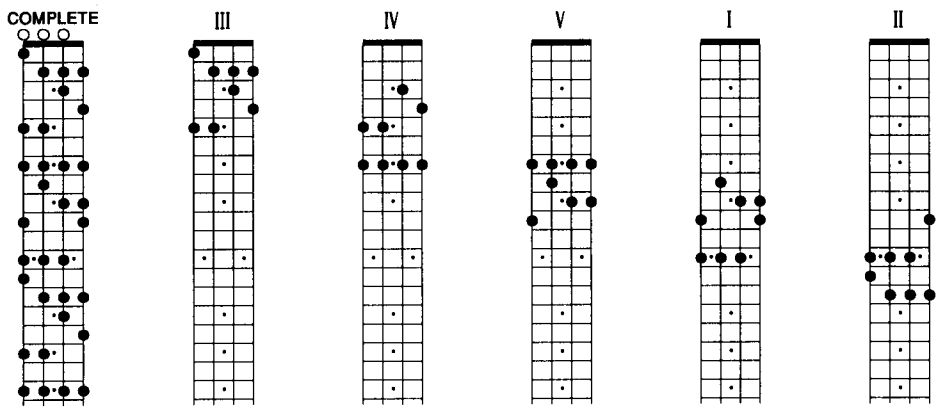
C KUMOI



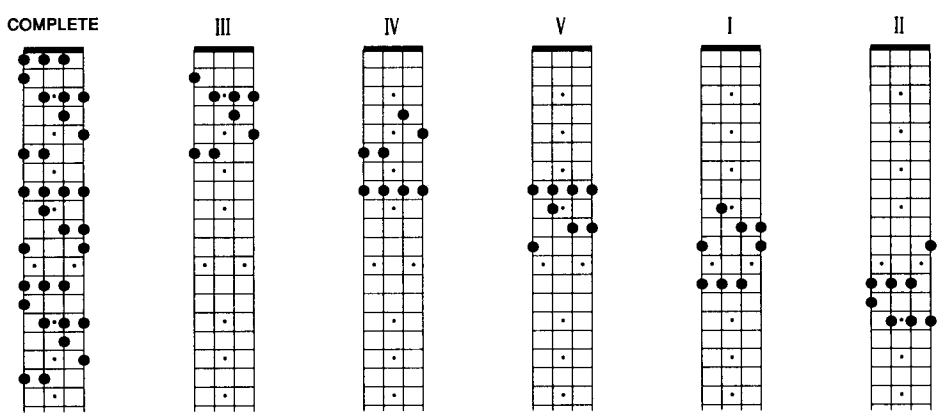
C♯ / D♭ KUMOI



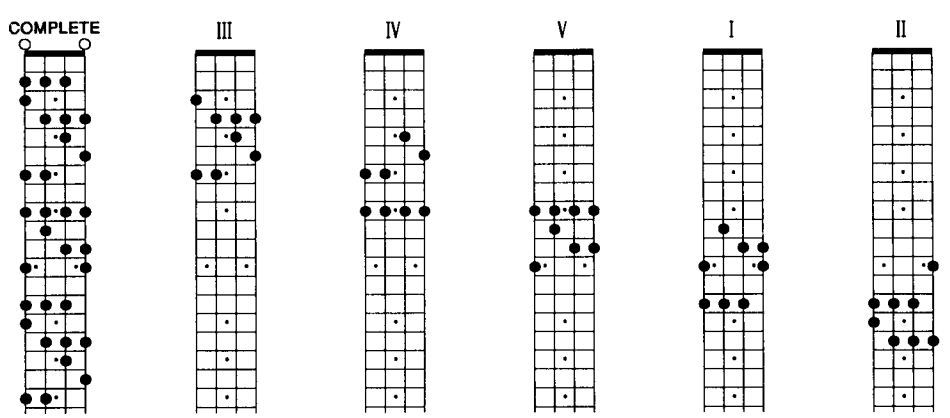
D KUMOI



E♭ KUMOI



E KUMOI



HIROJOSHI

KEYBOARD PATTERNS

QUICK MODE GENERATOR CHART

I	II	III	IV	V
C	B♭	A	F	E
C♯/D♭	B/C♭	B♭	F♯/G♭	F
D	C	B/C♭	G	F♯/G♭
E♭	C♯/D♭	C	A♭	G
E	D	C♯/D♭	A	A♭
F	E♭	D	B♭	A
F♯/G♭	E	E♭	B/C♭	B♭
G	F	E	C	B/C♭
A♭	F♯/G♭	F	C♯/D♭	C
A	G	F♯/G♭	D	C♯/D♭
B♭	A♭	G	E♭	D
B/C♭	A	A♭	E	E♭

FINGERING PATTERNS

I

II

III

IV

V

SCALE / MODE - CHORD CHART

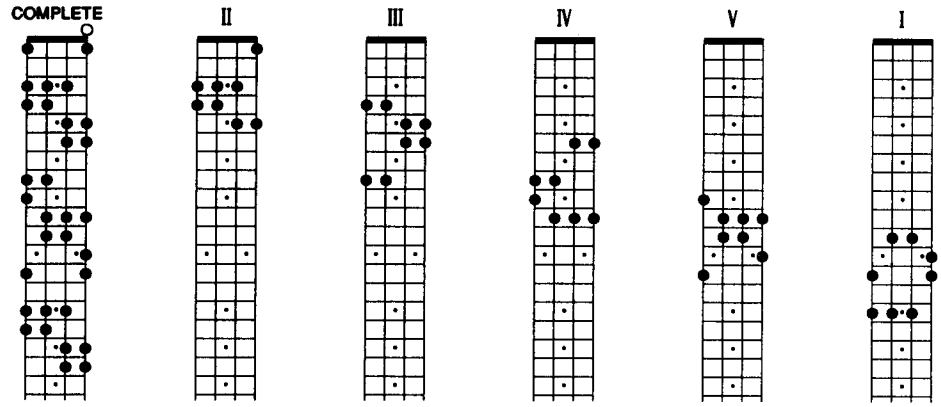
I	HIROJOSHI	$^{-}$, $^{-}$♭6
II	MODE 2	Q3
III	MODE 3	△sus
IV	MODE 4	SUS
V	MODE 5	△, △♭5

Die Hirojoshi-Tonleiter kann anstelle der harmonischen Moll-Tonleiter und der ungarischen Moll-Tonleiter sowie jeder anderen Tonleiter, die diese Töne enthält, angewendet werden.

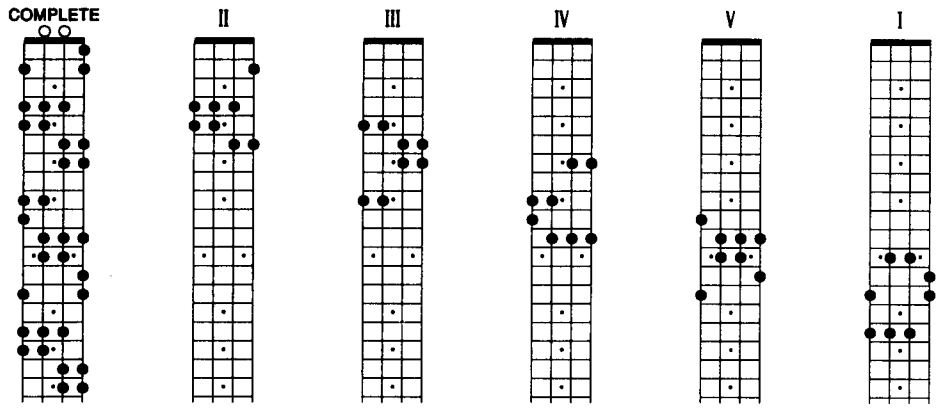
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	HIROJOSHI	1		2	♭3				5	♭6				1		2	♭3				5	♭6			
II	MODE 2			1	♭2				4	♭5				♭7											
III	MODE 3				1				3	4				6		7									
IV	MODE 4								1	♭2				4		5	♭6								
V	MODE 5									1				3		♯4	5				7				

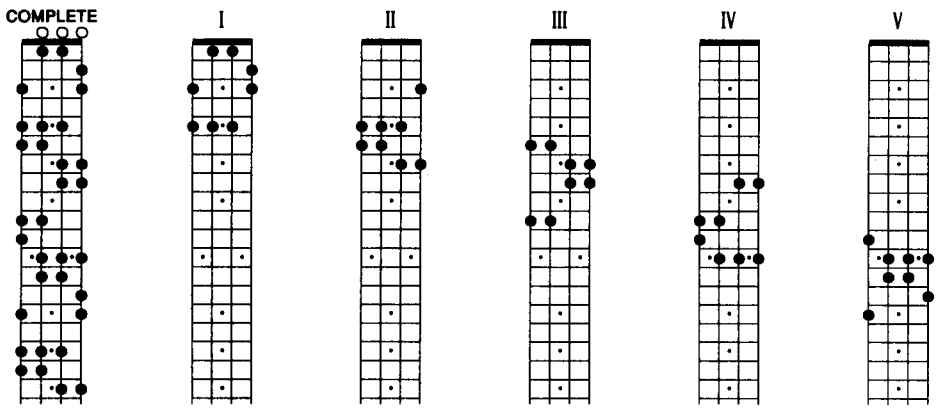
F HIROJOSHI



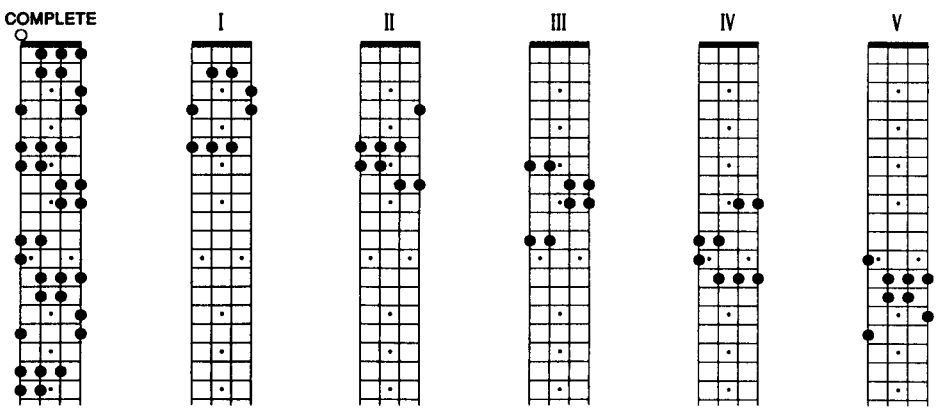
F♯ / G♭ HIROJOSHI



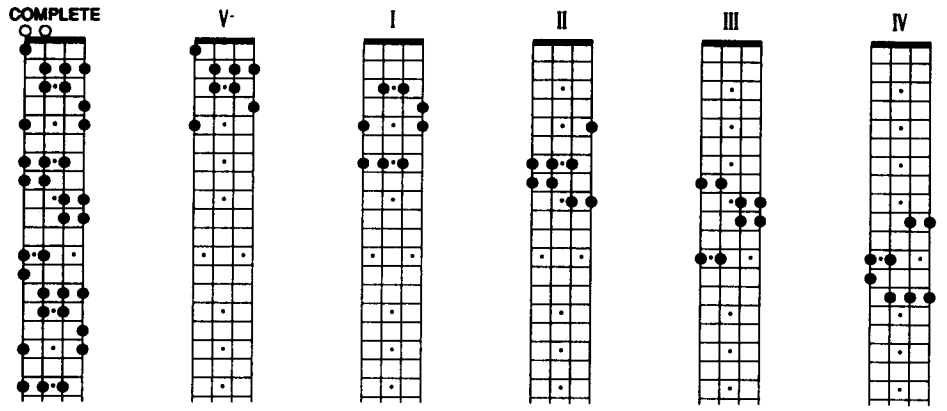
G HIROJOSHI



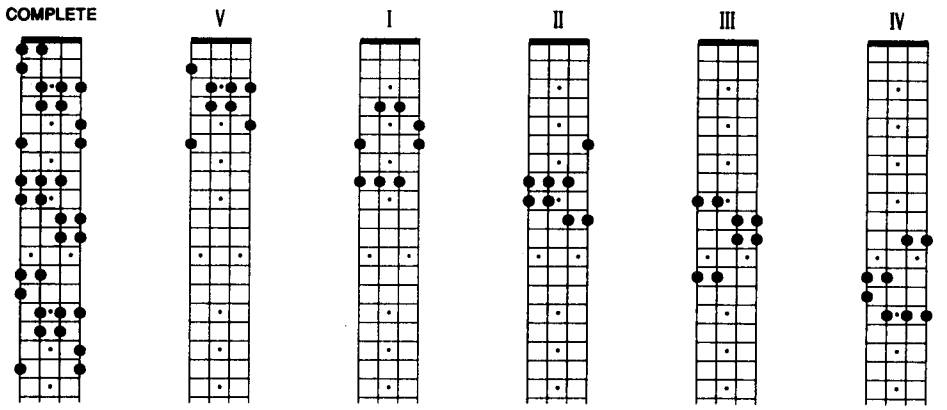
A♭ HIROJOSHI



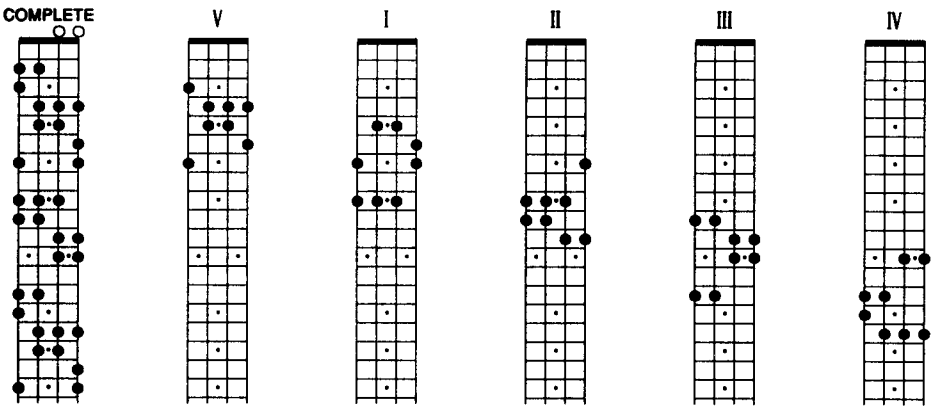
A HIROJOSHI



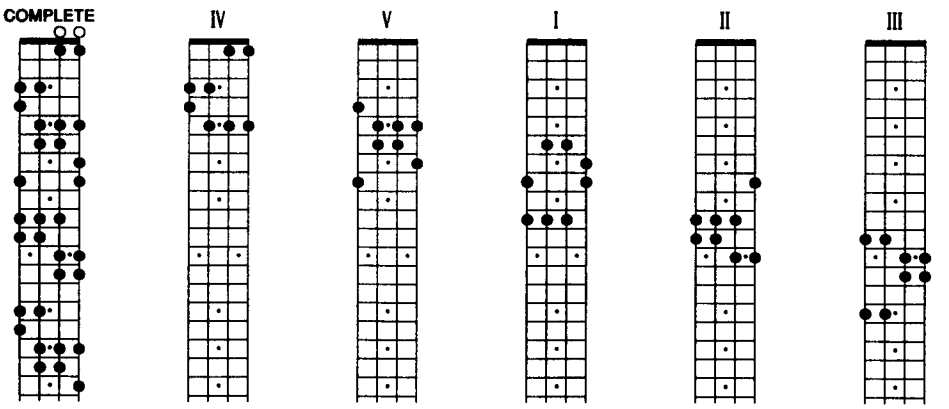
B♭ HIROJOSHI



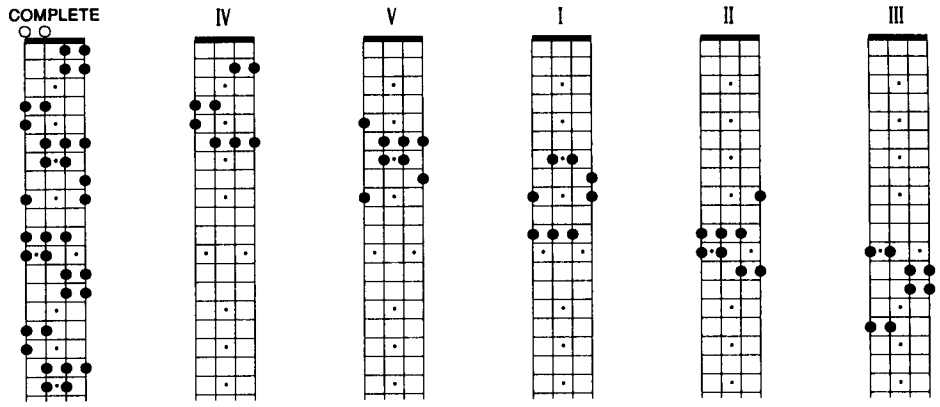
B / C♭ HIROJOSHI



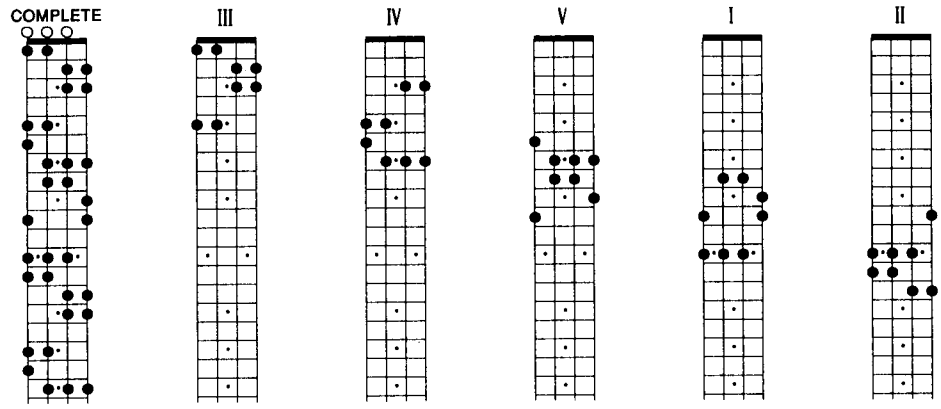
C HIROJOSHI



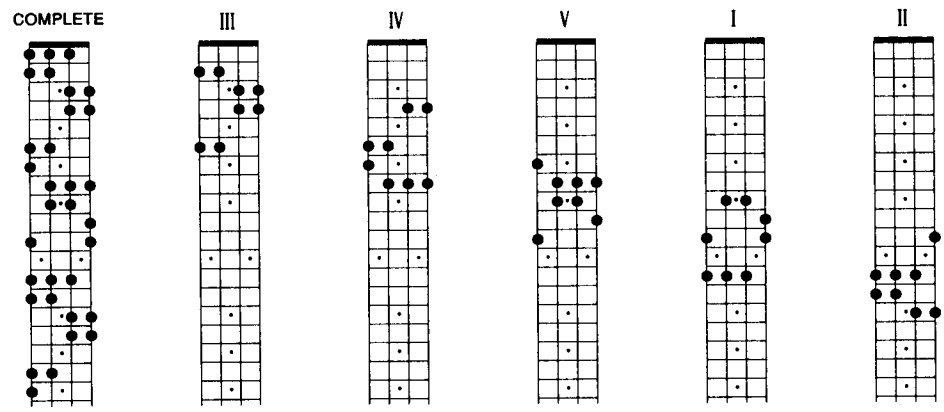
C♯ / D♭ HIROJOSHI



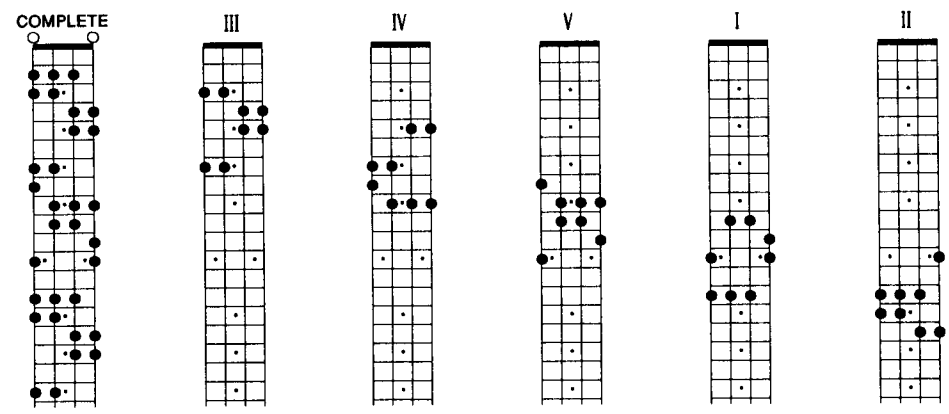
D HIROJOSHI



E♭ HIROJOSHI



E HIROJOSHI



WHOLE TONE

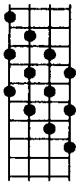
KEYBOARD PATTERNS

QUICK MODE GENERATOR CHART

I	II	III	IV	V	VI
C	B♭	A♭	F♯/G♭	E	D
C♯/D♭	B/C♭	A	G	F	E♭
D	C	B♭	A♭	F♯/G♭	E
E♭	C♯/D♭	B/C♭	A	G	F
E	D	C	B♭	A♭	F♯/G♭
F	E♭	C♯/D♭	B/C♭	A	G
F♯/G♭	E	D	C	B♭	A♭
G	F	E♭	C♯/D♭	B/C♭	A
A♭	F♯/G♭	E	D	C	B♭
A	G	F	E♭	C♯/D♭	B/C♭
B♭	A♭	F♯/G♭	E	D	C
B/C♭	A	G	F	E♭	C♯/D♭

FINGERING PATTERN

I



SYMMETRICAL PATTERN REPEATS

TONLEITER / MODUS-AKKORDTABELLE

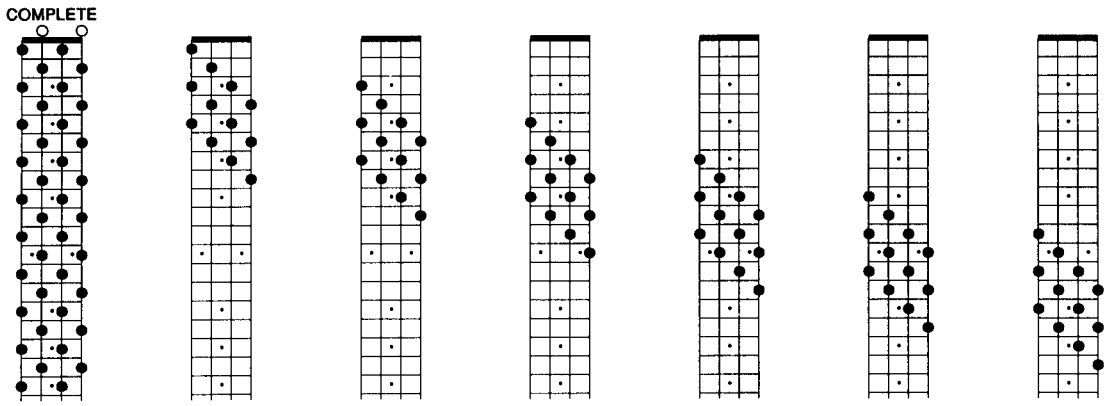
I	WHOLE TONE	+
II	WHOLE TONE	+
III	WHOLE TONE	+
IV	WHOLE TONE	+
V	WHOLE TONE	+
VI	WHOLE TONE	+

DA DIESE TONLEITER SYMMETRISCH AUFGEBAUT IST, HAT SIE KEINE MODI.

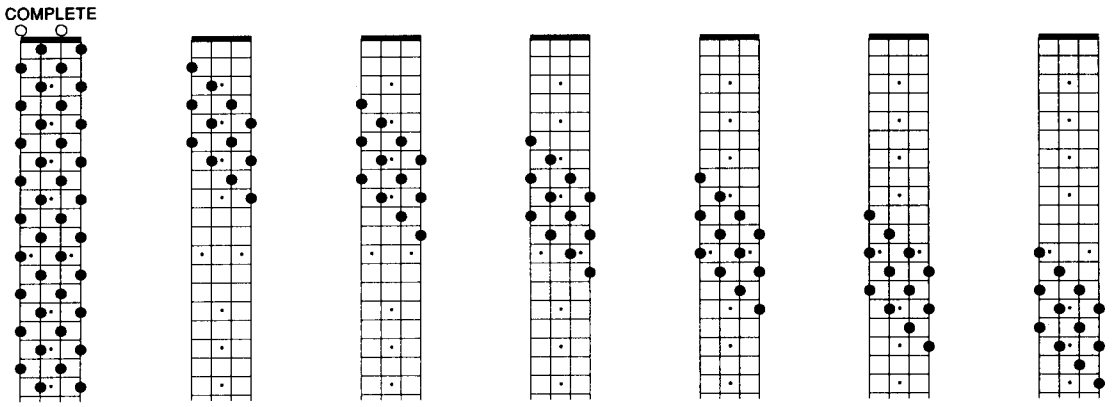
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	WHOLE TONE	1		2		3		♯4		♯5		♯6													
II	WHOLE TONE			1		2		3		♯4		♯5		♯6											
III	WHOLE TONE					1		2		3		♯4		♯5		♯6									
IV	WHOLE TONE							1		2		3		♯4		♯5		♯6							
V	WHOLE TONE									1		2		3		♯4		♯5		♯6					
VI	WHOLE TONE											1		2		3		♯4		♯5		♯6			

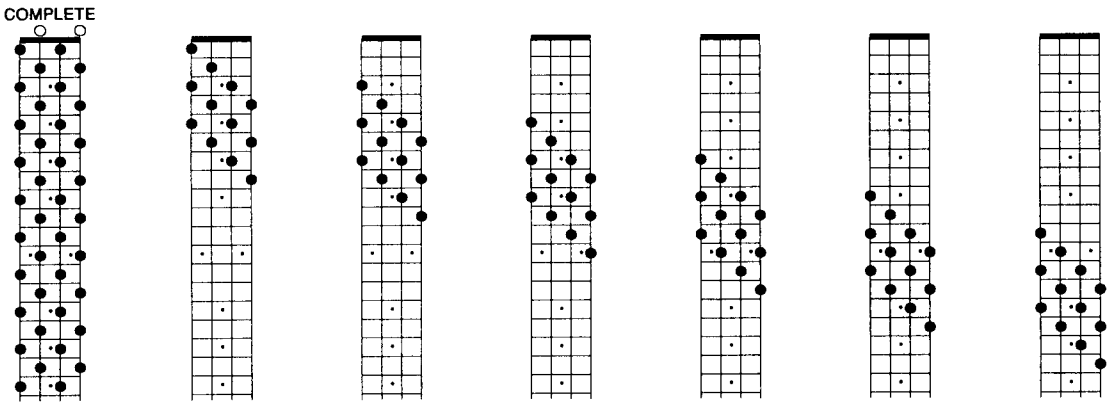
F , A , C♯ / D♭ WHOLE TONE



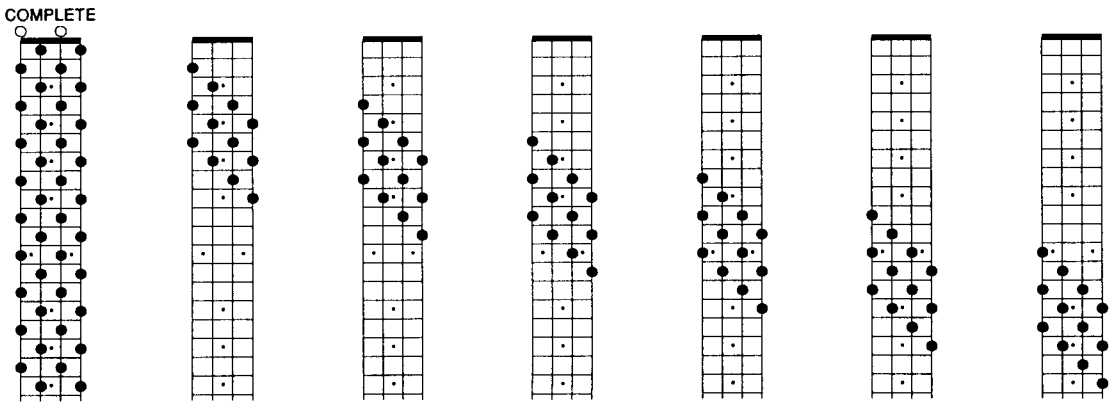
F♯ / G♭, B♭ , D WHOLE TONE



G , B / C♭ , E♭ WHOLE TONE



A♭ , C , E WHOLE TONE



AUGMENTED

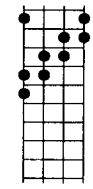
KEYBOARD PATTERNS

QUICK MODE GENERATOR CHART

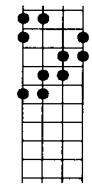
I	II	III	IV	V	VI
C	A	A♭	F	E	C♯/D♭
C♯/D♭	B♭	A	F♯/G♭	F	D
D	B/C♭	B♭	G	F♯/G♭	E♭
E♭	C	B/C♭	A♭	G	E
E	C♯/D♭	C	A	A♭	F
F	D	C♯/D♭	B♭	A	F♯/G♭
F♯/G♭	E♭	D	B/C♭	B♭	G
G	E	E♭	C	B/C♭	A♭
A♭	F	E	C♯/D♭	C	A
A	F♯/G♭	F	D	C♯/D♭	B♭
B♭	G	F♯/G♭	E♭	D	B/C♭
B/C♭	A♭	G	E	E♭	C

FINGERING PATTERNS

I



II



SYMMETRICAL PATTERNS REPEAT 1,2,1,2 ETC.

SCALE / MODE - CHORD CHART

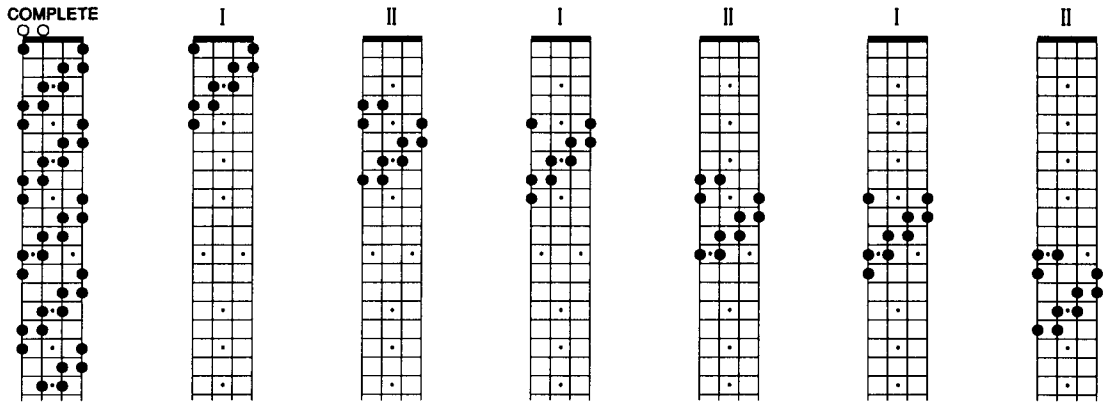
I	AUGMENTED	△, △⁺, ⁻△, ⁻♭6
II	MODE 2	+, 6⁺
III	AUGMENTED	△, △⁺, ⁻△, ⁻♭6
IV	MODE 2	+, 6⁺
V	AUGMENTED	△, △⁺, ⁻△, ⁻♭6
VI	MODE 2	+, 6⁺

Die erweiterte Tonleiter ist symmetrisch und hat nur zwei Modi. Hier gibt es auch nur zwei sich wiederholende Griffmuster.

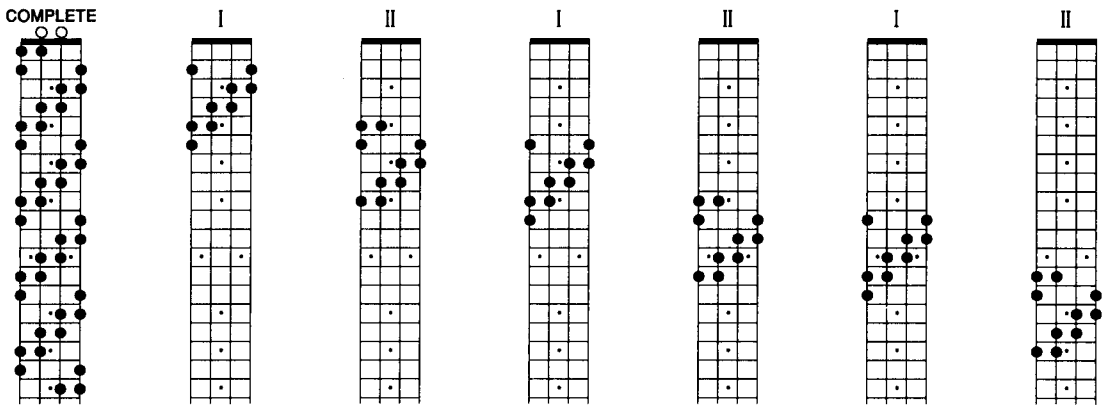
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	AUG	1			#2	3			5	♭6			7												
II	MODE 2				1	♭2			3	4			#5	6											
III	AUG					1			#2	3			5	♭6			7								
IV	MODE 2								1	♭2			3	4			#5	6							
V	AUG									1			#2	3			5	♭6			7				
VI	MODE 2												1	♭2			3	4			#5	6			

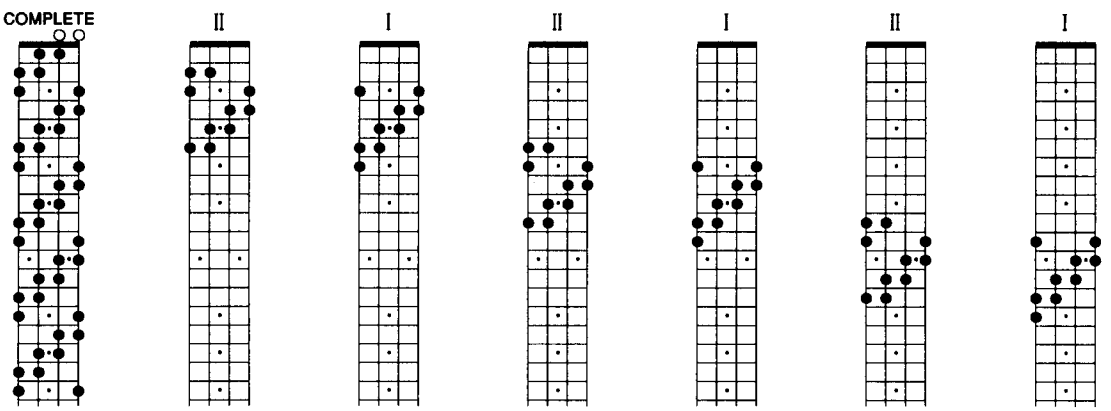
F , A , C♯ / D♭ AUGMENTED



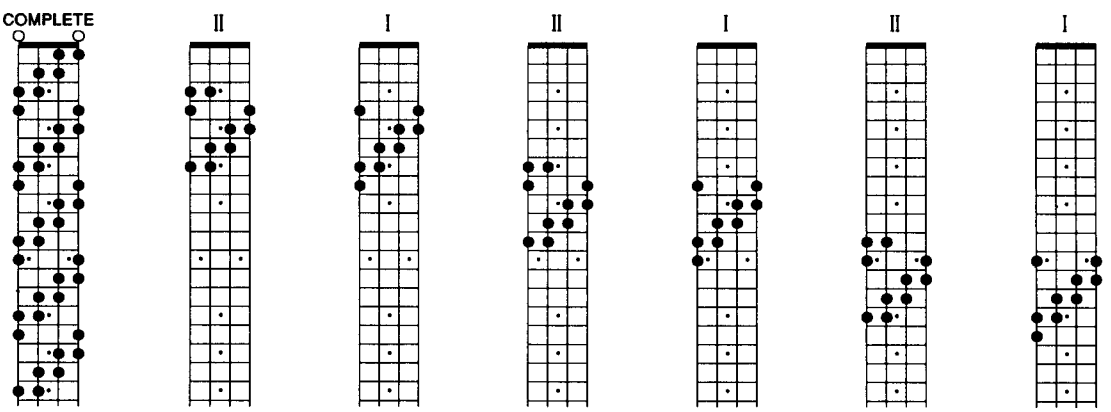
F♯ / G♭ , B♭, D AUGMENTED



G , B / C♭ , E♭ AUGMENTED



A♭ , C , E AUGMENTED



PELOG

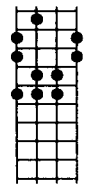
KEYBOARD PATTERNS

QUICK MODE GENERATOR CHART

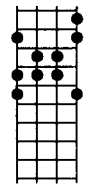
I	II	III	IV	V	VI
C	B/C♭	A	A♭	F	E
C♯/D♭	C	B♭	A	F♯/G♭	F
D	C♯/D♭	B/C♭	B♭	G	F♯/G♭
E♭	D	C	B/C♭	A♭	G
E	E♭	C♯/D♭	C	A	A♭
F	E	D	C♯/D♭	B♭	A
F♯/G♭	F	E♭	D	B/C♭	B♭
G	F♯/G♭	E	E♭	C	B/C♭
A♭	G	F	E	C♯/D♭	C
A	A♭	F♯/G♭	F	D	C♯/D♭
B♭	A	G	F♯/G♭	E♭	D
B/C♭	B♭	A♭	G	E	E♭

FINGERING PATTERNS

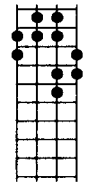
I



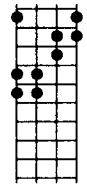
II



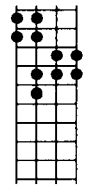
III



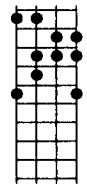
IV



V



VI



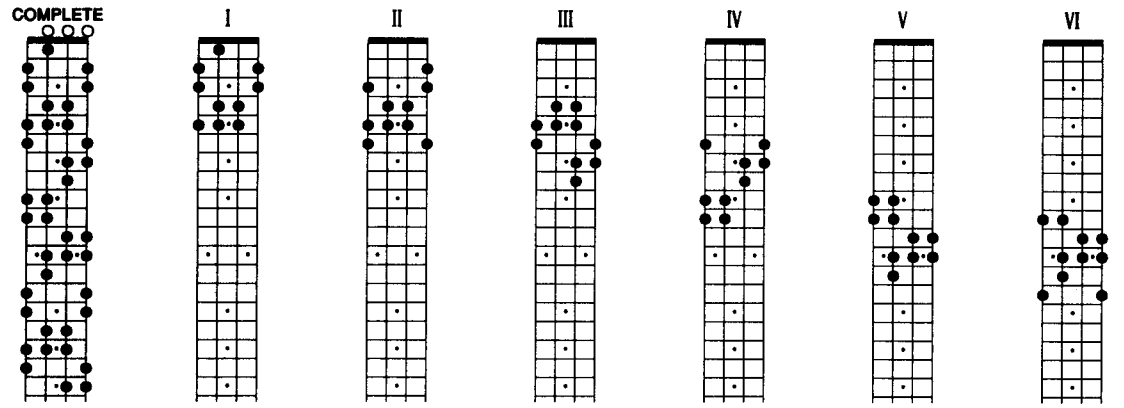
SCALE / MODE - CHORD CHART

I	PELOG	⁻♭6, ♭6, ⁻
II	MODE 2	⁻△, ⁻, sus2, △°
III	MODE 3	Q3
IV	MODE 4	△⁺
V	MODE 5	11
VI	MODE 6	△, ♭6, sus

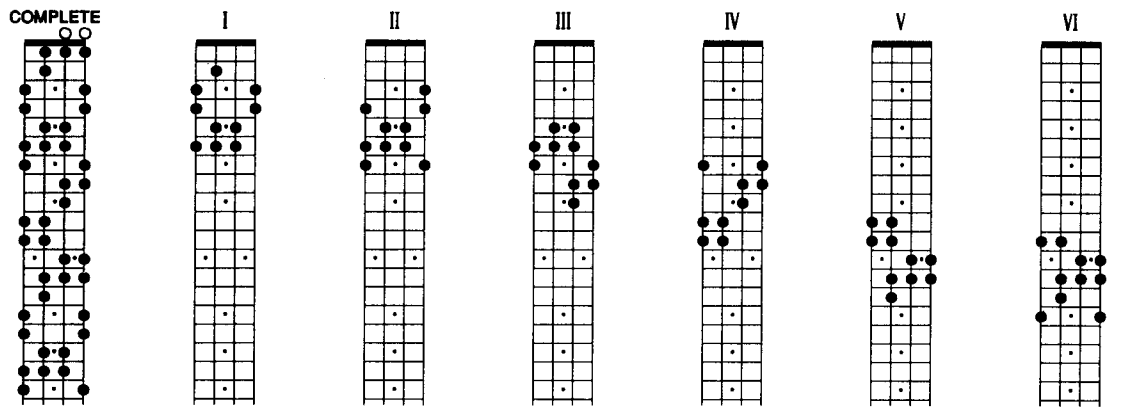
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	PELOG	1	♭2		♭3	♭4			5	♭6															
II	MODE 2		1		2	♭3			♯4	5				7											
III	MODE 3				1	♭2			3	4				6	♭7										
IV	MODE 4					1			♯2	3				♯5	6		7								
V	MODE 5								1	♭2				4	♭5		♭6	♭7							
VI	MODE 6									1				3	4		5	♭6			7				

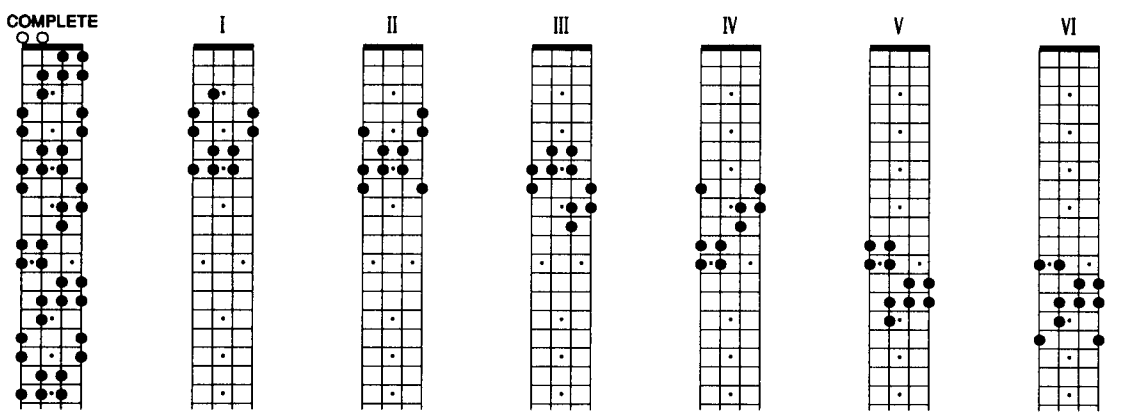
F♯ / G♭ PELOG



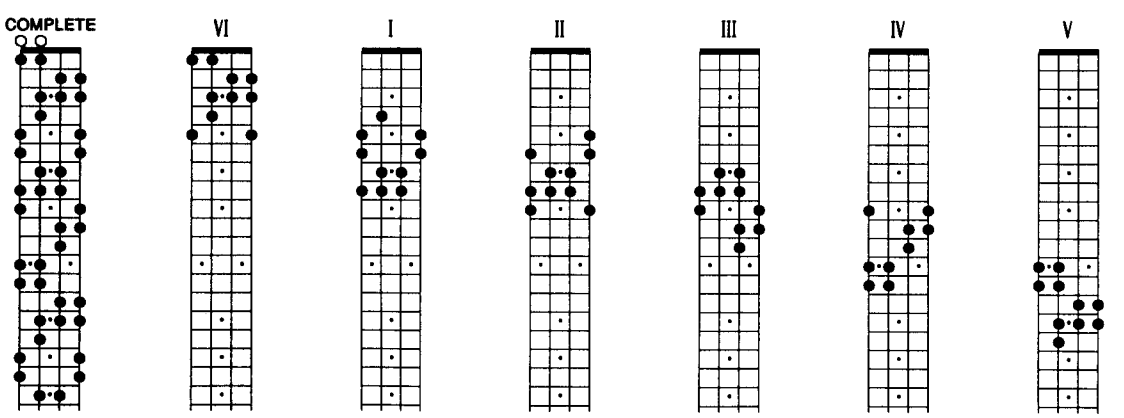
G PELOG



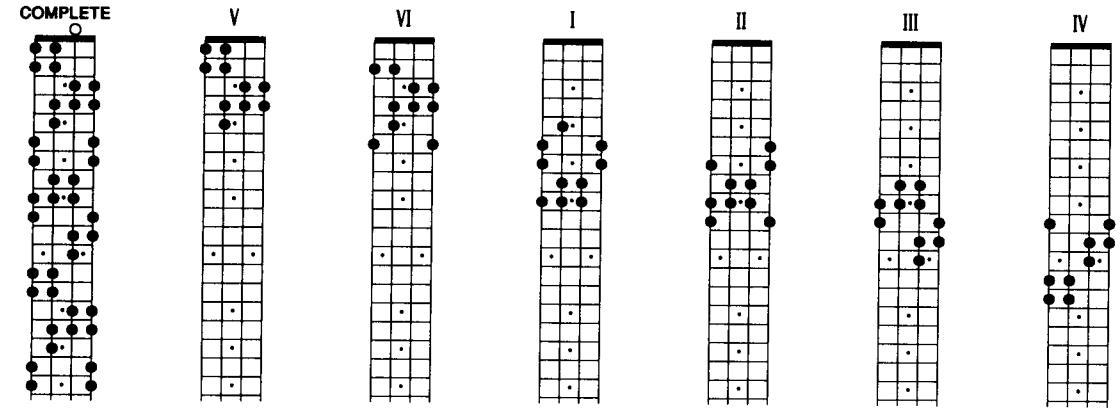
A♭ PELOG



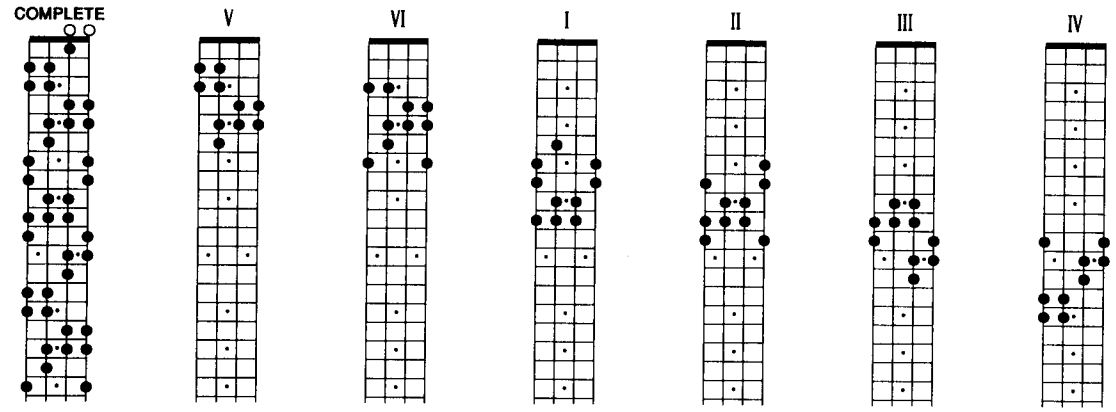
A PELOG



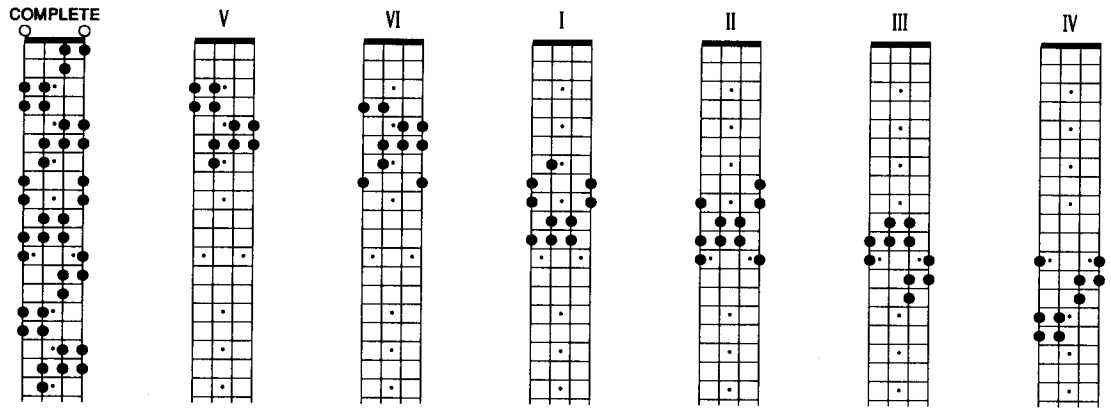
B♭ PELOG



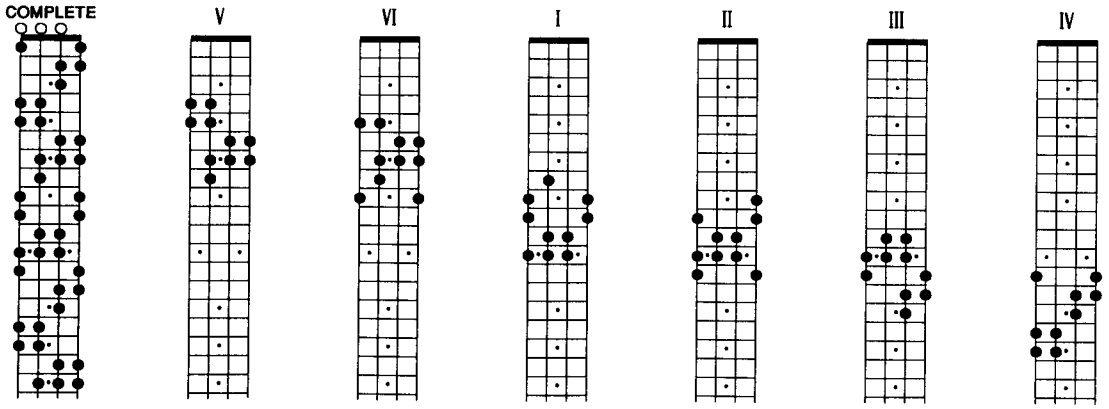
B / C♭ PELOG



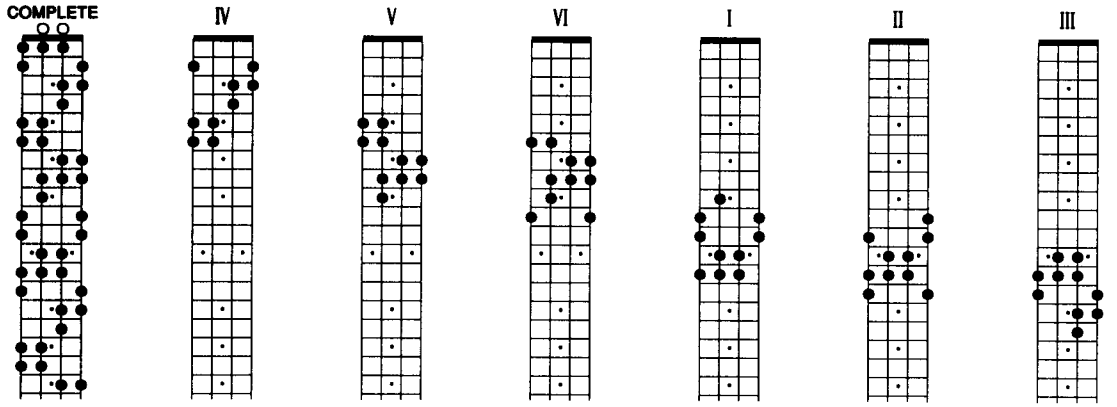
C PELOG



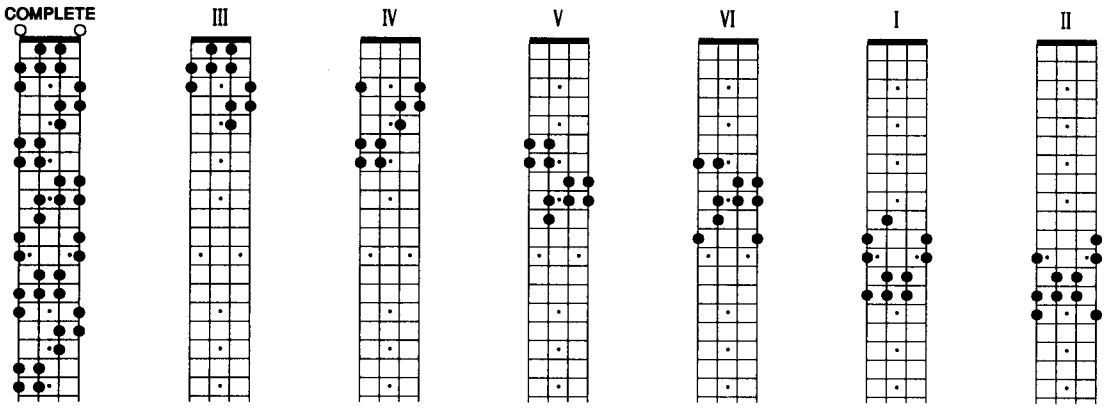
C♯ / D♭ PELOG



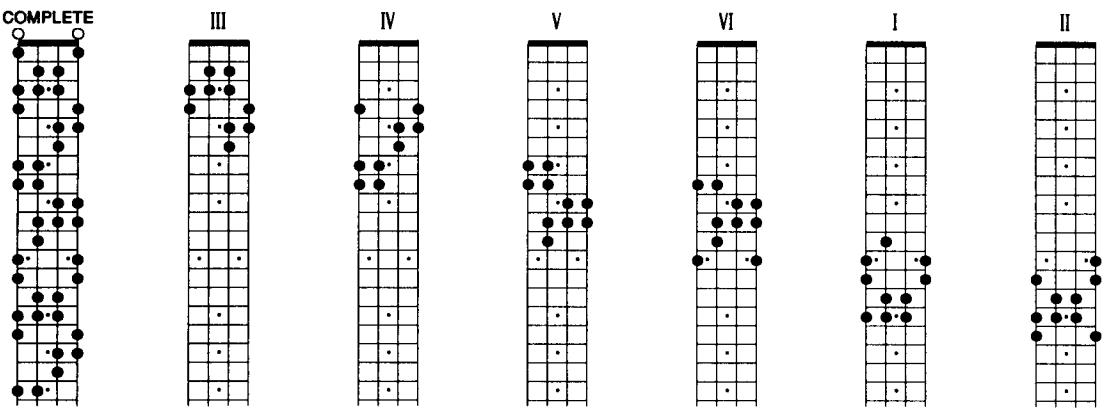
D PELOG



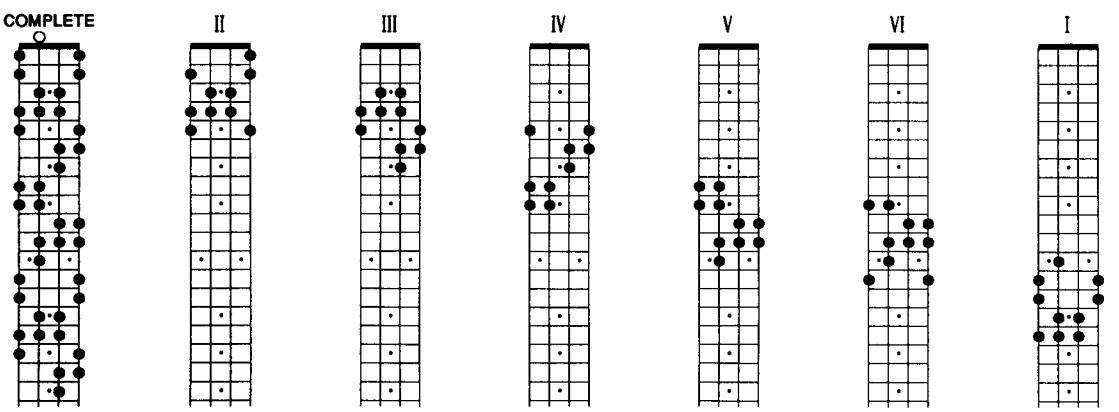
E♭ PELOG



E PELOG



F PELOG



DOMINANT SUS

KEYBOARD PATTERNS

QUICK MODE GENERATOR CHART

I	II	III	IV	V	VI
C	B♭	G	F	E♭	D
C♯/D♭	B/C♭	A♭	F♯/G♭	E	E♭
D	C	A	G	F	E
E♭	C♯/D♭	B♭	A♭	F♯/G♭	F
E	D	B/C♭	A	G	F♯/G♭
F	E♭	C	B♭	A♭	G
F♯/G♭	E	C♯/D♭	B/C♭	A	A♭
G	F	D	C	B♭	A
A♭	F♯/G♭	E♭	C♯/D♭	B/C♭	B♭
A	G	E	D	C	B/C♭
B♭	A♭	F	E♭	C♯/D♭	C
B/C♭	A	F♯/G♭	E	D	C♯/D♭

FINGERING PATTERNS

I

II

III

IV

V

VI

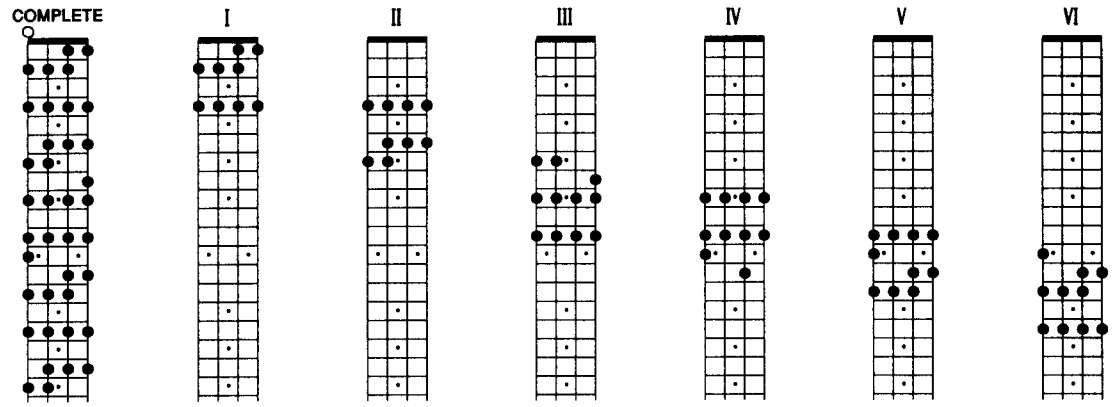
SCALE / MODE - CHORD CHART

I	DOMINANT SUS	sus2, sus, Q3, 9
II	MODE 2	⁻♭6, ⁻7, sus, Q3, 11
III	MODE 3	6, sus2 , sus, 9, 11, 13
IV	MODE 4	⁻7, sus2, sus, 9, ♯9, 11
V	MODE 5	Q3, ♭9, ♯9, 11, ♭13
VI	MODE 6	6, △, sus2, 9, 13

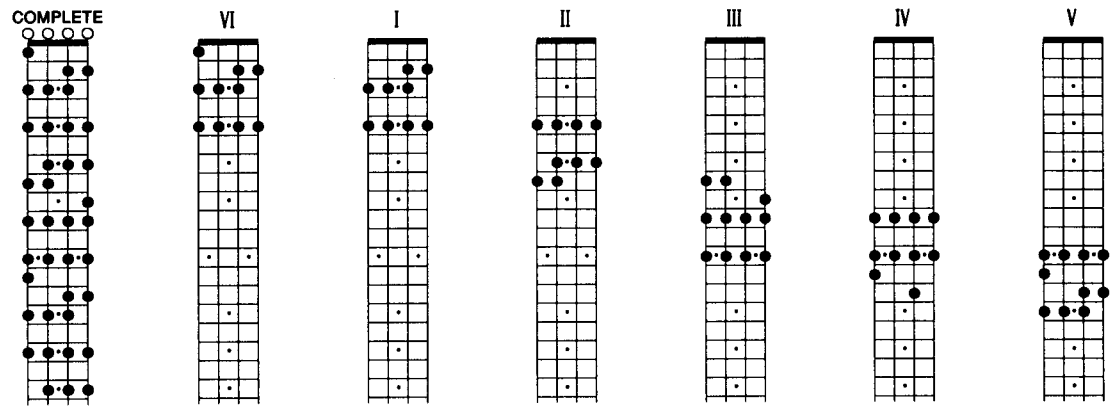
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	DOMINANT SUS	1		2			4		5		6	♭7													
II	MODE 2			1			♭3		4		5	♭6		♭7											
III	MODE 3						1		2		3	4		5		6									
IV	MODE 4								1		2	♭3		4		5			♭7						
V	MODE 5										1	♭2		♭3		4			♭6		♭7				
VI	MODE 6											1		2		3			5		6		7		

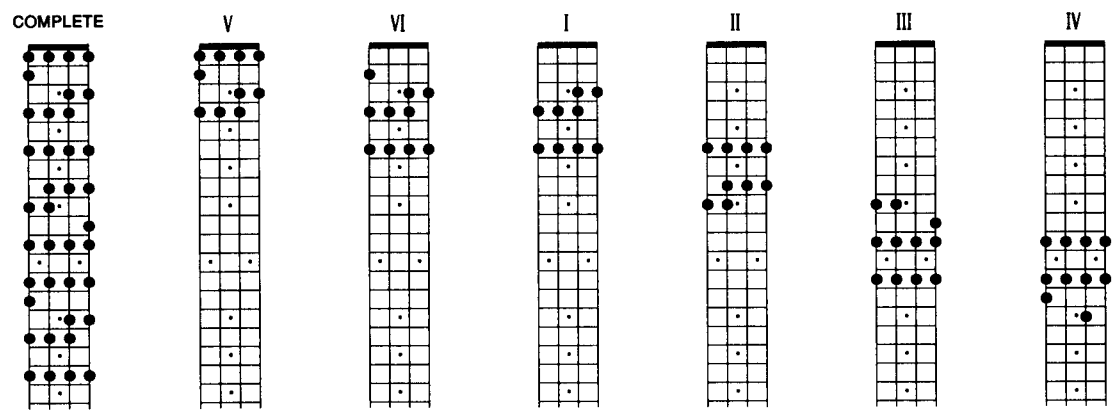
F♯ / G♭ DOMINANT SUS



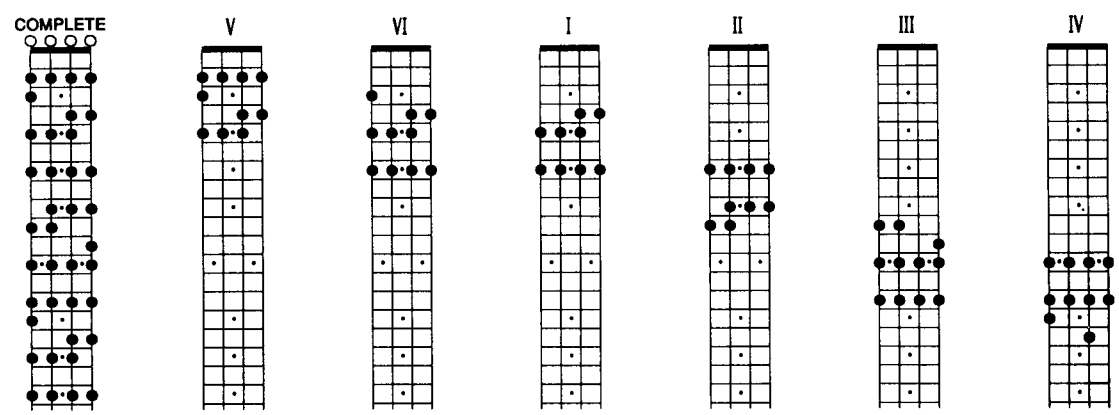
G DOMINANT SUS



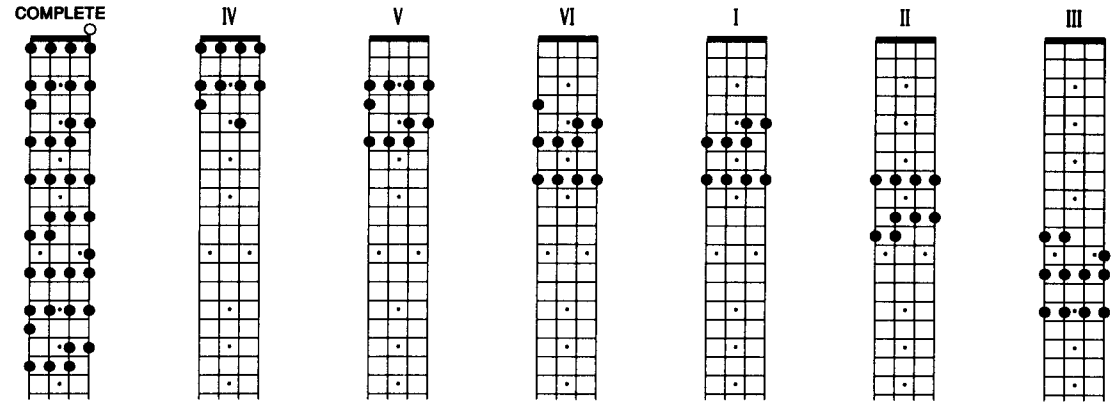
A♭ DOMINANT SUS



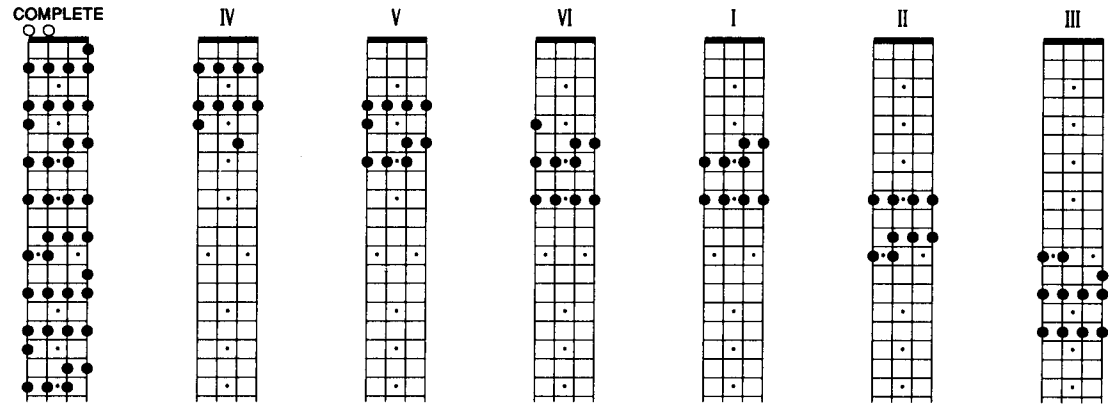
A DOMINANT SUS



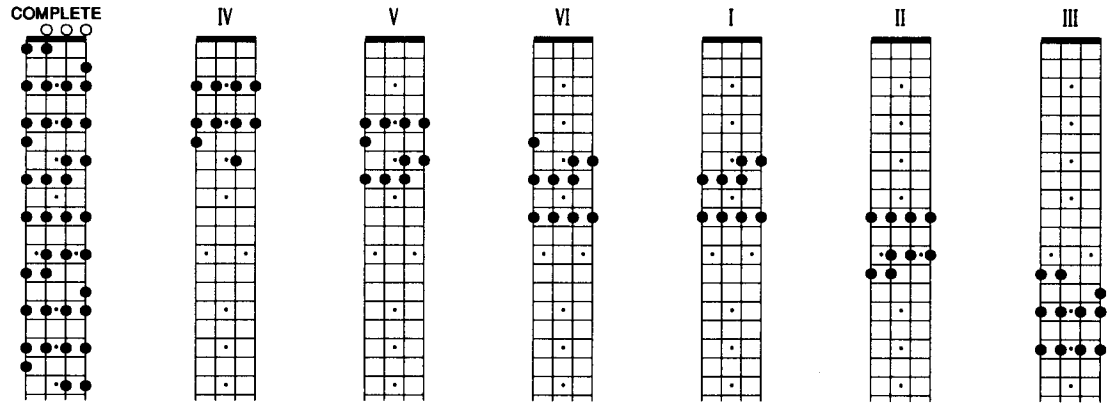
B♭ DOMINANT SUS



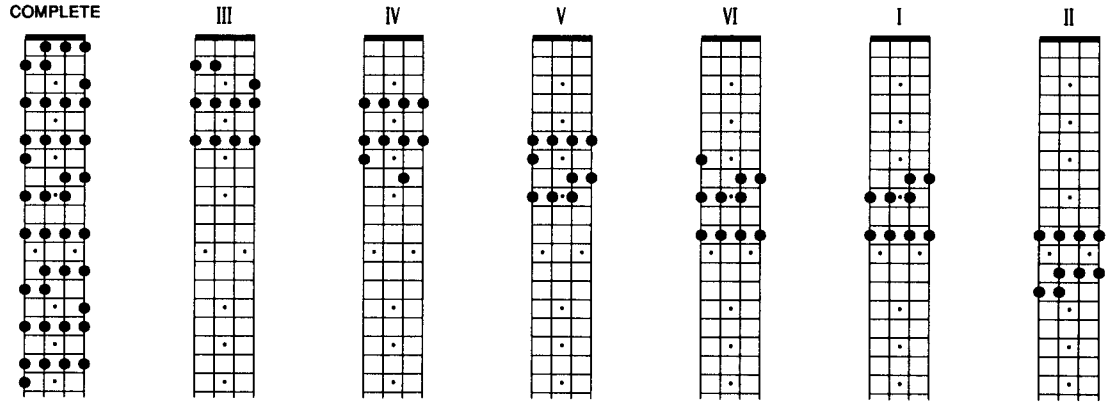
B / C♭ DOMINANT SUS



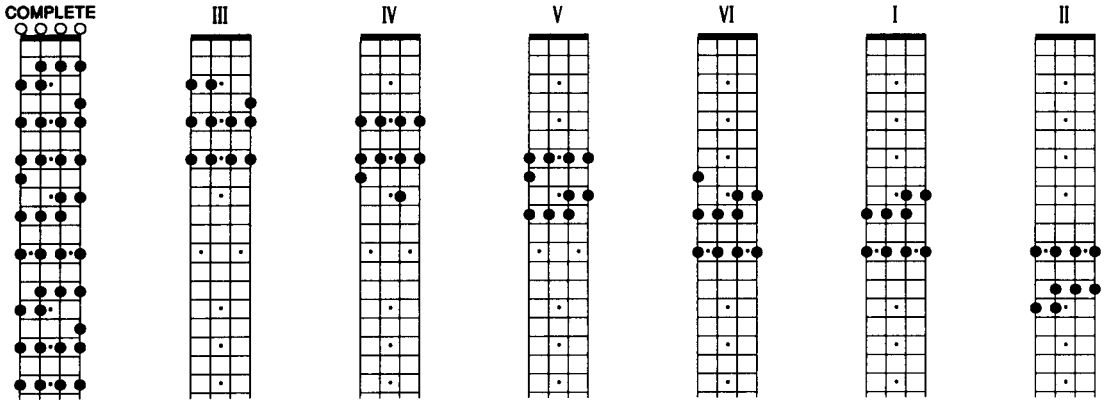
C DOMINANT SUS



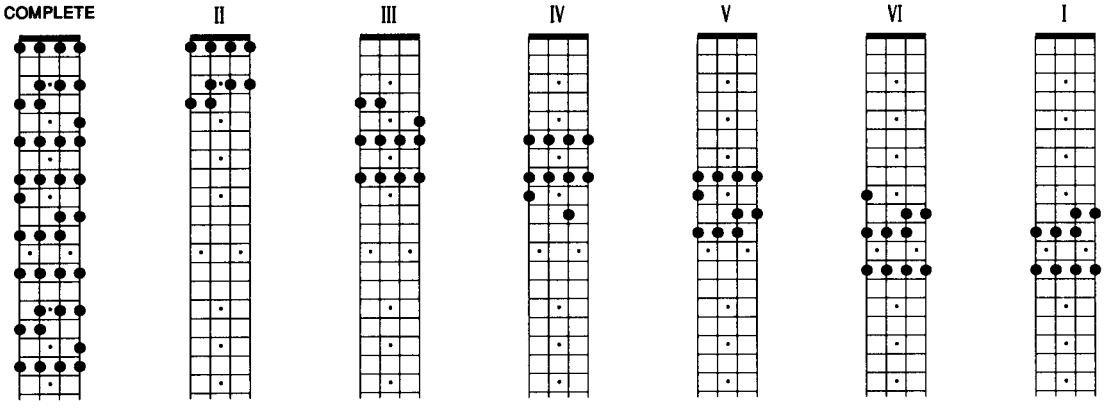
C♯ / D♭ DOMINANT SUS



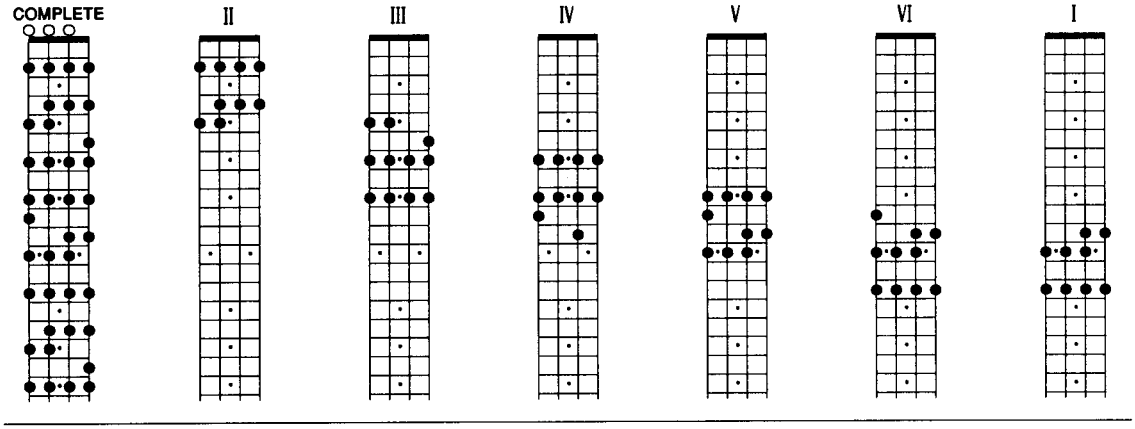
D DOMINANT SUS



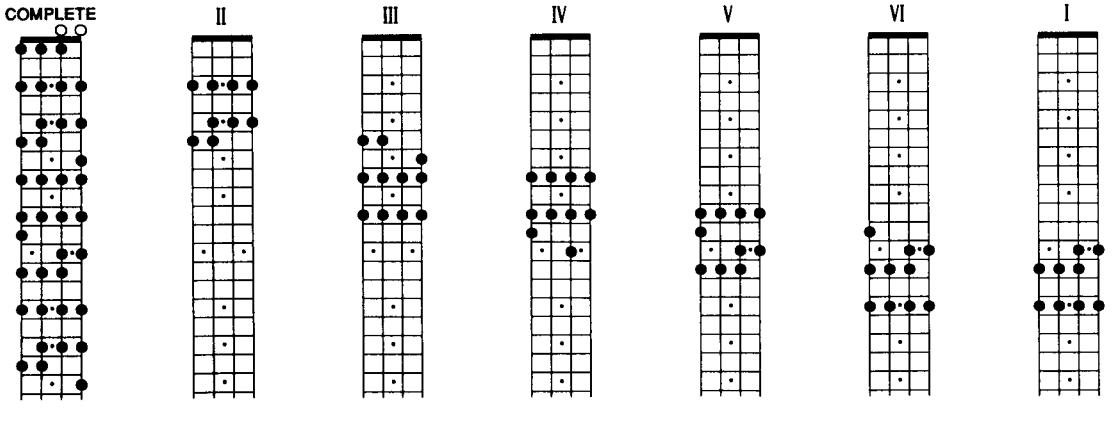
E♭ DOMINANT SUS



E DOMINANT SUS



F DOMINANT SUS



DIMINISHED

QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

I	II	III	IV	V	VI	VII	VII
C	B♭	A	G	F♯/G♭	E	E♭	C♯/D♭
C♯/D♭	B/C♭	B♭	A♭	G	F	E	D
D	C	B/C♭	A	A♭	F♯/G♭	F	E♭
E♭	C♯/D♭	C	B♭	A	G	F♯/G♭	E
E	D	C♯/D♭	B/C♭	B♭	A♭	G	F
F	E♭	D	C	B/C♭	A	A♭	F♯/G♭
F♯/G♭	E	E♭	C♯/D♭	C	B♭	A	G
G	F	E	D	C♯/D♭	B/C♭	B♭	A♭
A♭	F♯/G♭	F	E♭	D	C	B/C♭	A
A	G	F♯/G♭	E	E♭	C♯/D♭	C	B♭
B♭	A♭	G	F	E	D	C♯/D♭	B/C♭
B/C♭	A	A♭	F♯/G♭	F	E♭	D	C

FINGERING PATTERNS

I

II

SYMMETRICAL PATTERNS REPEATS 1,2,1,2 ETC.

SCALE / MODE - CHORD CHART

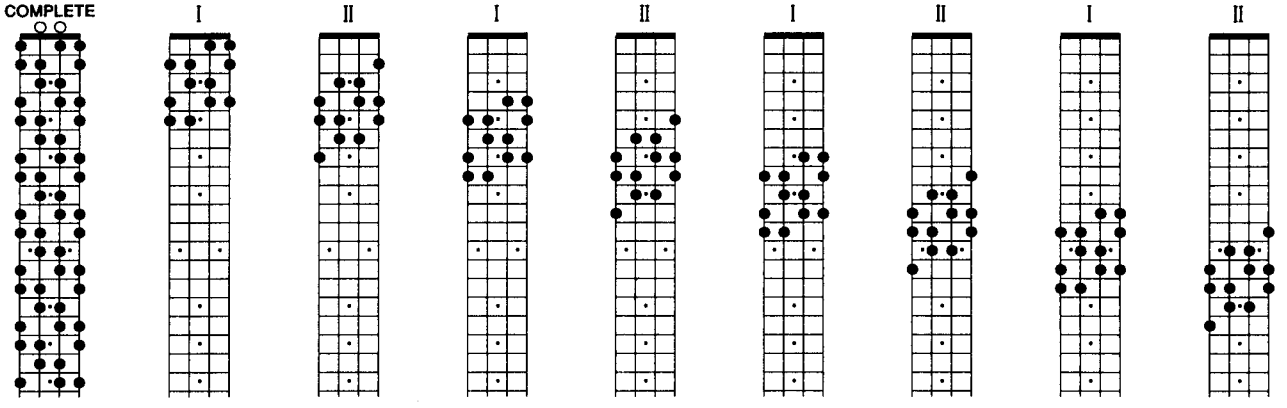
I	WHOLE - HALF DIMINISHED	○, °7, △°
II	HALF - WHOLE DIMINISHED	⌀, ○, -7, °7
III	WHOLE - HALF DIMINISHED	○, °7, △°
IV	HALF - WHOLE DIMINISHED	⌀, ○, -7, °7
V	WHOLE - HALF DIMINISHED	○, °7, △°
VI	HALF - WHOLE DIMINISHED	⌀, ○, -7, °7
VII	WHOLE - HALF DIMINISHED	○, °7, △°
VIII	HALF - WHOLE DIMINISHED	⌀, ○, -7, °7

NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	W - H DIMINISHED	1		2	♭3		4	♭5		♭6	6		7												
II	H - W DIMINISHED			1	♭2		♭3	3		♯4	5		6	♭7											
III	W - H DIMINISHED				1		2	♭3		4	♭5		♭6	6		7									
IV	H - W DIMINISHED						1	♭2		♭3	3		♯4	5		6	♭7								
V	W - H DIMINISHED							1		2	♭3		4	♭5		♭6	6		7						
VI	H - W DIMINISHED									1	♭2		♭3	3		♯4	5		6	♭7					
VII	W - H DIMINISHED										1		2	♭3		4	♭5		♭6	6		7			
VIII	H - W DIMINISHED												1	♭2		♭3	3		♯4	5		6	♭7		

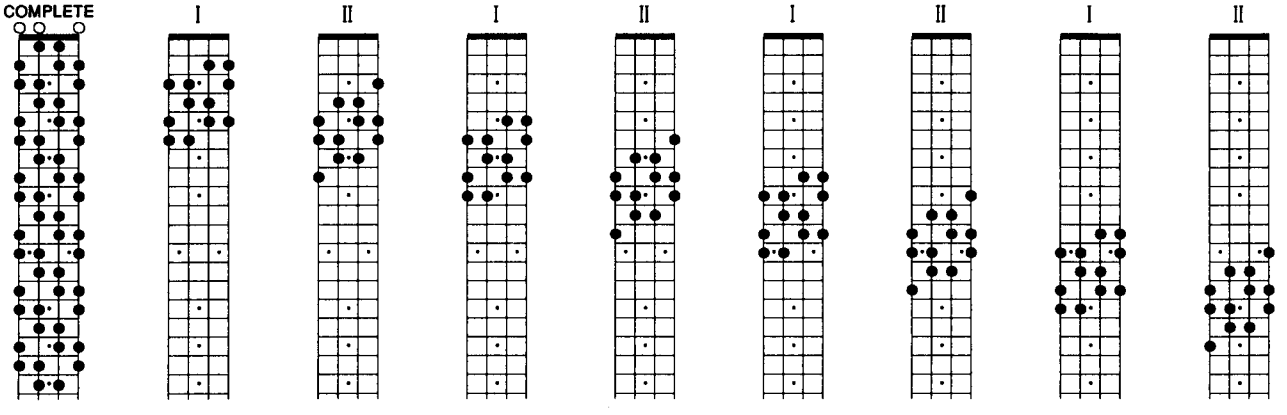
F♯ / G♭ , A , C , E♭ WHOLE - HALF DIMINISHED

F , A♭ , B / C♭ , D HALF - WHOLE DIMINISHED



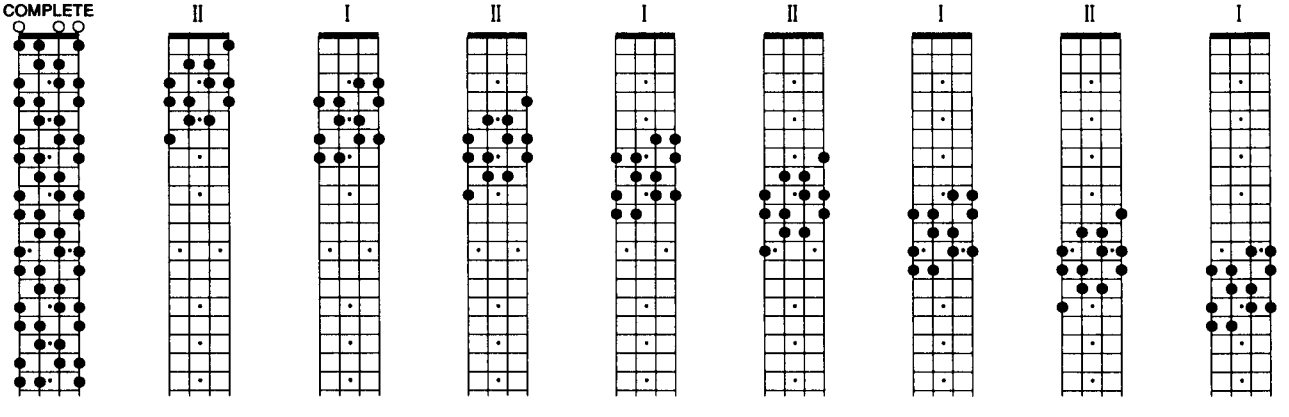
G , B♭ / C♯ , D♭ , E WHOLE - HALF DIMINISHED

F♯ / G♭ , A , C , E♭ HALF - WHOLE DIMINISHED



F , A♭ , B / C♭ , D WHOLE - HALF DIMINISHED

G , B♭ / C♯ , D♭ , E HALF - WHOLE DIMINISHED



8 TONE SPANISH

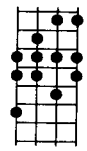
QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

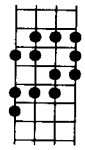
I	II	III	IV	V	VI	VII	VII
C	B/C♭	A	A♭	G	F♯/G♭	E	D
C♯/D♭	C	B♭	A	A♭	G	F	E♭
D	C♯/D♭	B/C♭	B♭	A	A♭	F♯/G♭	E
E♭	D	C	B/C♭	B♭	A	G	F
E	E♭	C♯/D♭	C	B/C♭	B♭	A♭	F♯/G♭
F	E	D	C♯/D♭	C	B/C♭	A	G
F♯/G♭	F	E♭	D	C♯/D♭	C	B♭	A♭
G	F♯/G♭	E	E♭	D	C♯/D♭	B/C♭	A
A♭	G	F	E	E♭	D	C	B♭
A	A♭	F♯/G♭	F	E	E♭	C♯/D♭	B/C♭
B♭	A	G	F♯/G♭	F	E	D	C
B/C♭	B♭	A♭	G	F♯/G♭	F	E♭	C♯/D♭

FINGERING PATTERNS

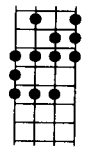
I



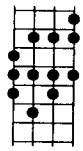
II



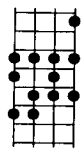
III



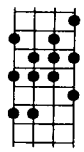
IV



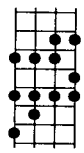
V



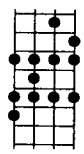
VI



VII



VIII



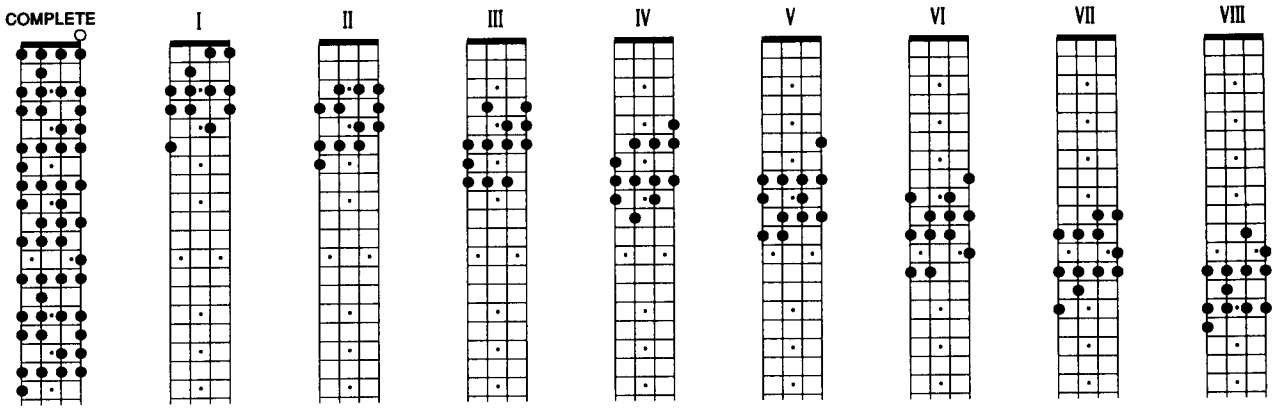
SCALE / MODE - CHORD CHART

I	8 TONE SPANISH	♭5, 7♭5, ○, ∅, ♭9, 11, ♯11, ♭13
II	MODE 2	△, ⁻△, sus2, sus, ⁻6, 6, 9, ♯9, 11
III	MODE 3	sus2, sus, ⁻7, ⁻6, 6, 9, 9/6, 11, 13
IV	MODE 4	△+, ♭9, 9, ♯11, ♭13, 13
V	MODE 5	⁻△, ⁻7, ♭9, 11, ♭13
VI	MODE 6	7, △, 6, 9, ♯11, 13
VII	MODE 7	7, ♭6, 9, 11, ♭13, 13
VIII	MODE 8	○, ∅, ⁻7, 7, sus2, sus, 9, ♯9, 11

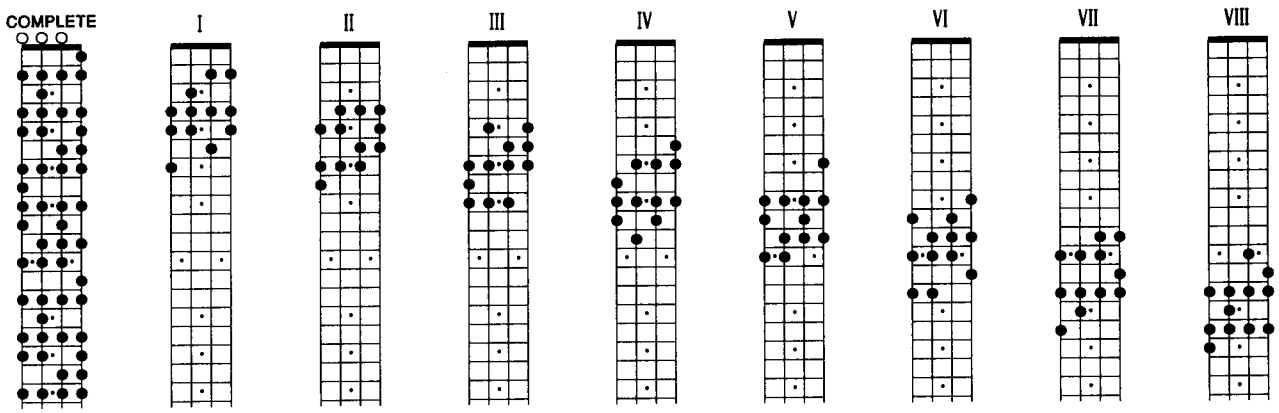
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	8-TONE SPANISH	1	♭2		♭3	3	4	♭5		♭6		♭7													
II	MODE 2		1		2	♭3	3	4		5		6		7											
III	MODE 3				1	♭2	2	♭3		4		5		6	♭7										
IV	MODE 4					1	♭2	2		3		♯4		♯5	6		7								
V	MODE 5						1	♭2		♭3		4		5	♭6		♭7	7							
VI	MODE 6							1		2		3		♯4	5		6	♭7	7						
VII	MODE 7									1		2		3	4		5	♭6	6	♭7					
VIII	MODE 8											1		2	♭3		4	♭5	5	♭6		♭7			

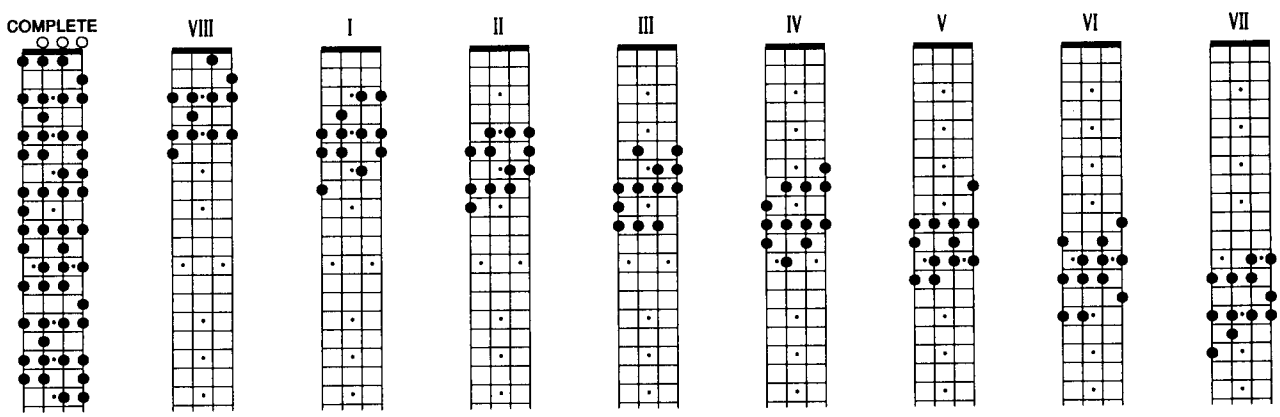
G 8 TONE SPANISH



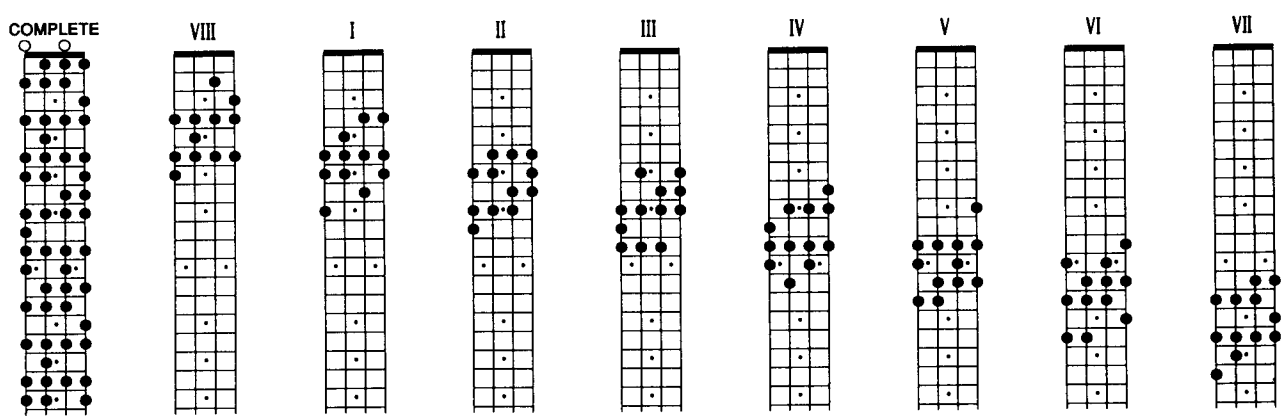
A♭ 8 TONE SPANISH



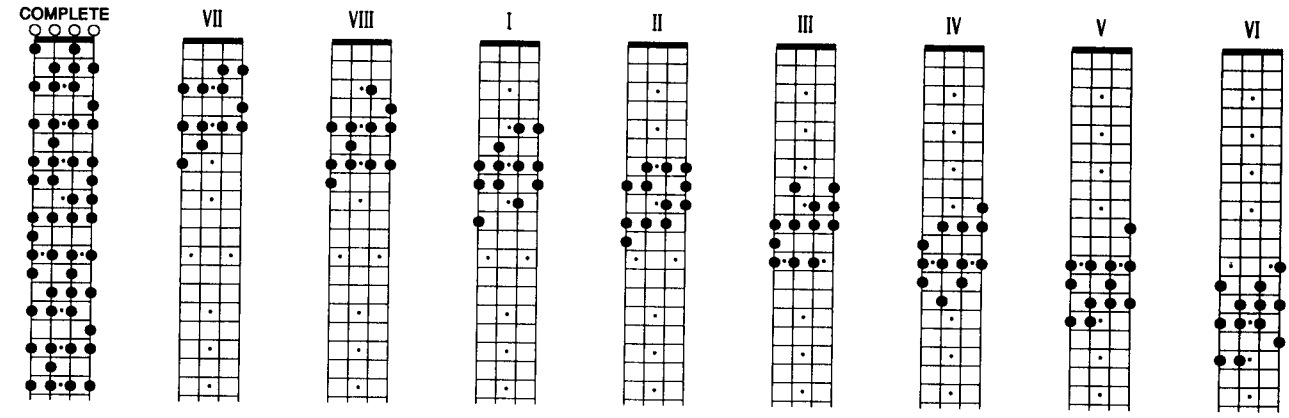
A 8 TONE SPANISH



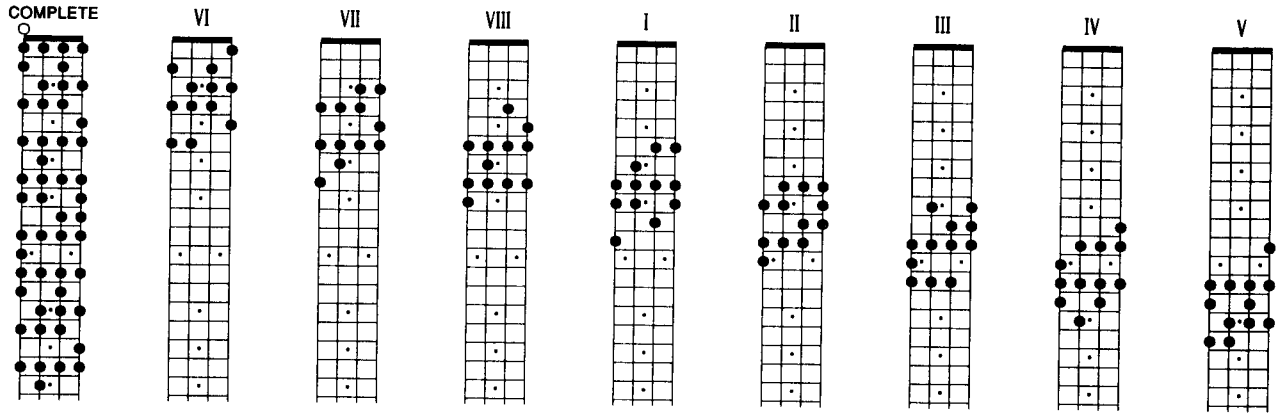
B♭ 8 TONE SPANISH



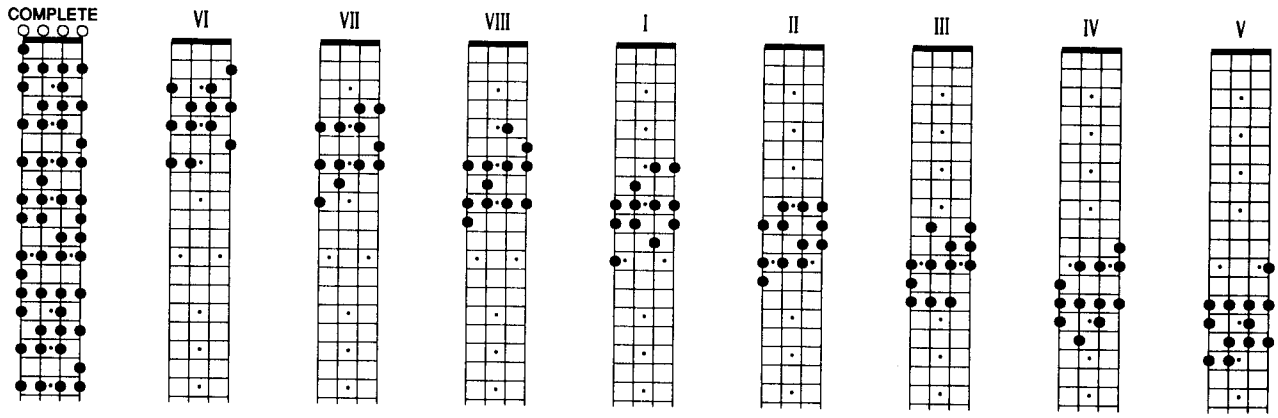
B / C♭ 8 TONE SPANISH



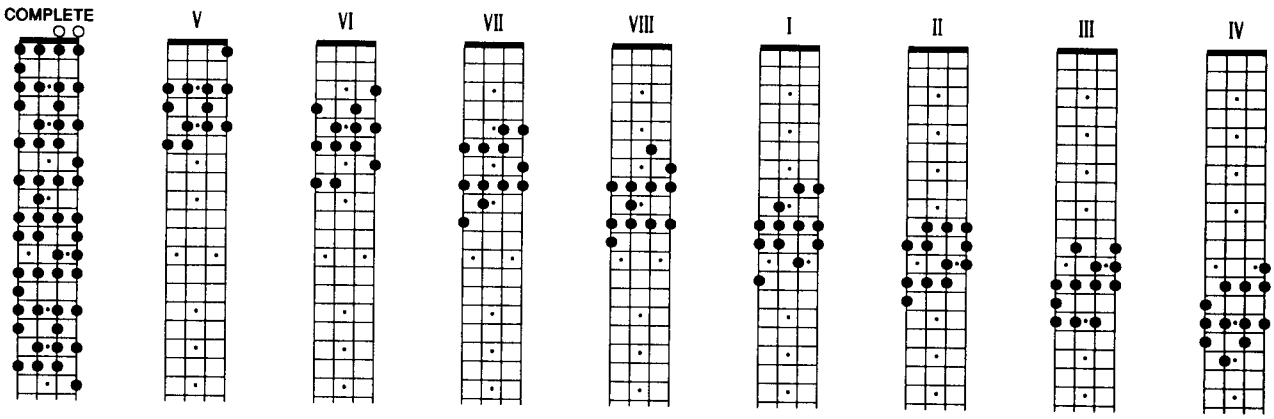
C 8 TONE SPANISH



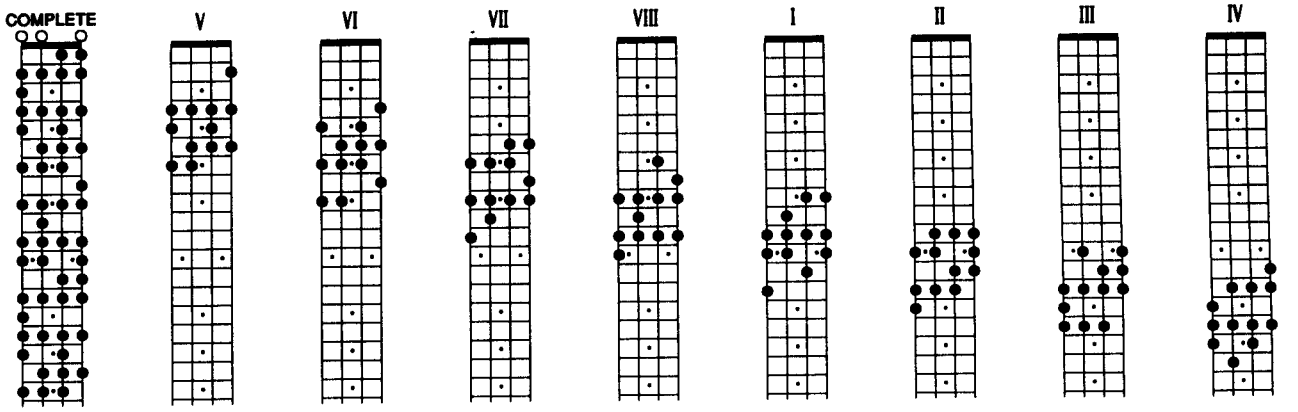
C# / D♭ 8 TONE SPANISH



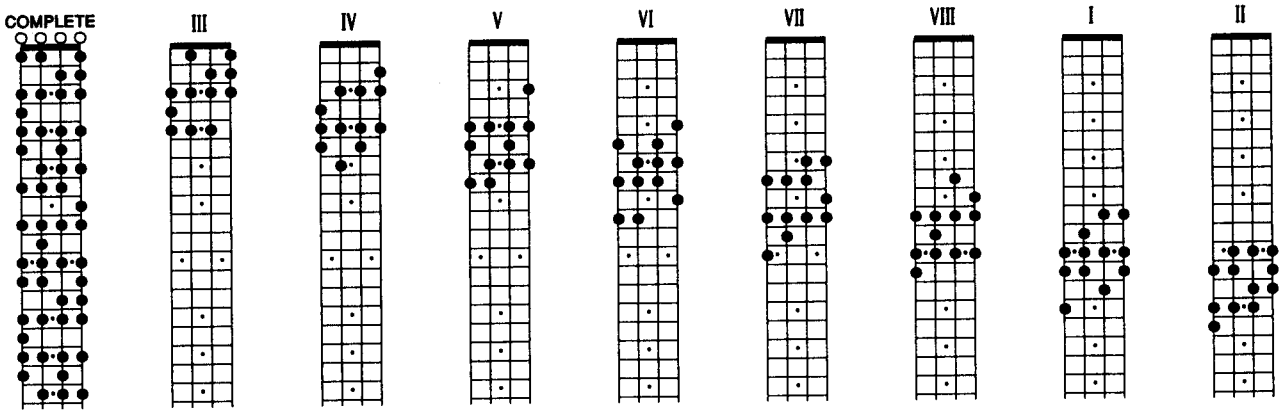
D 8 TONE SPANISH



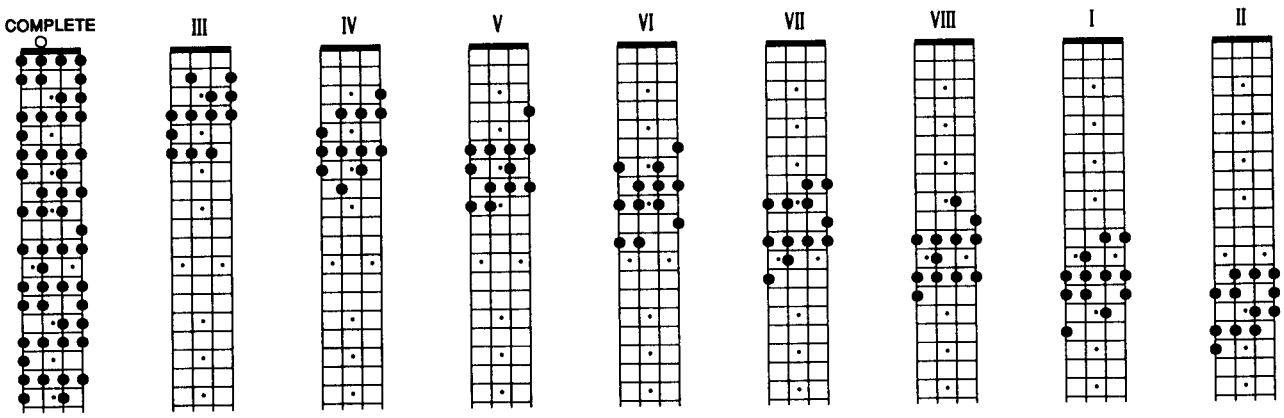
E♭ 8 TONE SPANISH



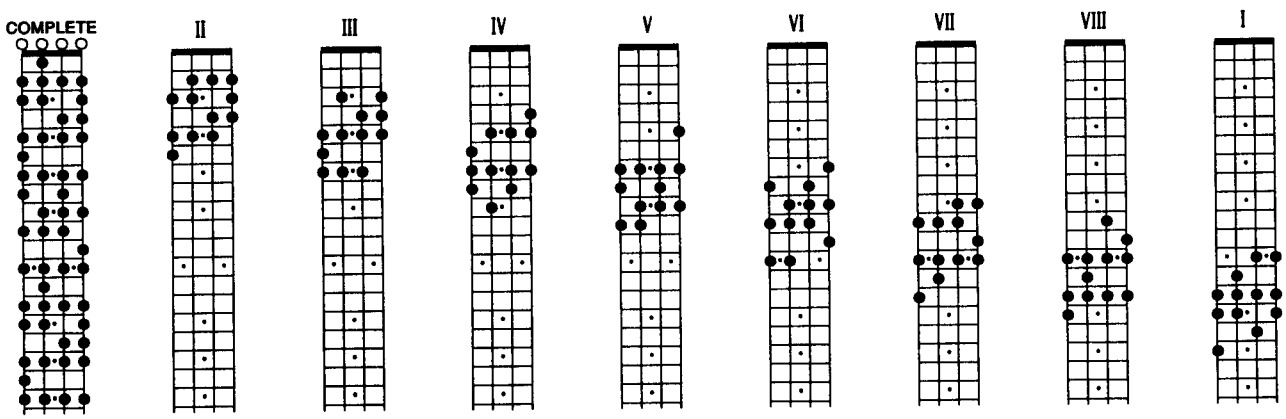
E 8 TONE SPANISH



F 8 TONE SPANISH



F♯ / G♭ 8 TONE SPANISH



BEBOP LOCRIAN ♮2

QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

I	II	III	IV	V	VI	VII	VII
C	B♭	A	G	F♯/G♭	E	D	C♯/D♭
C♯/D♭	B/C♭	B♭	A♭	G	F	E♭	D
D	C	B/C♭	A	A♭	F♯/G♭	E	E♭
E♭	C♯/D♭	C	B♭	A	G	F	E
E	D	C♯/D♭	B/C♭	B♭	A♭	F♯/G♭	F
F	E♭	D	C	B/C♭	A	G	F♯/G♭
F♯/G♭	E	E♭	C♯/D♭	C	B♭	A♭	G
G	F	E	D	C♯/D♭	B/C♭	A	A♭
A♭	F♯/G♭	F	E♭	D	C	B♭	A
A	G	F♯/G♭	E	E♭	C♯/D♭	B/C♭	B♭
B♭	A♭	G	F	E	D	C	B/C♭
B/C♭	A	A♭	F♯/G♭	F	E♭	C♯/D♭	C

FINGERING PATTERNS

I

II

III

IV

V

VI

VII

VIII

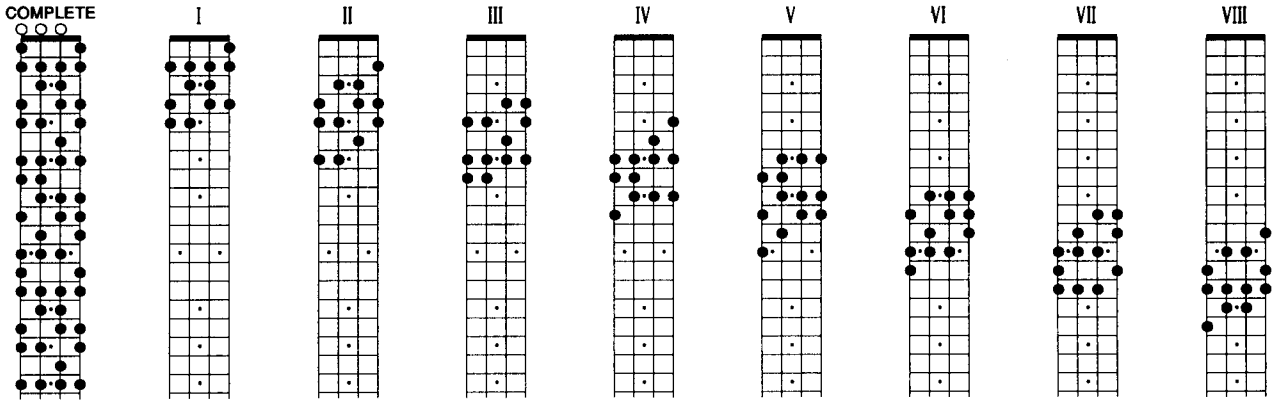
SCALE / MODE - CHORD CHART

I	BEBOP LOCRIAN ♮2	△°, ∅, °9, ♭13
II	MODE 2	♭9, ♯9, ♯11, ♭13, 13
III	MODE 3	⁻△, ⁻♭6, ⁻6, ⁻9, ♯9
IV	MODE 4	∅, ⁻6, ⁻7, ♭9, ♯9, 11, ♯11, 13
V	MODE 5	7♭5, 7⁺, 9, 11, ♯11, ♭13, 13
VI	MODE 6	6, ⁻6, 7, ⁻7, ⁻9, 9, ♯9, ♯11, 13
VII	MODE 7	♭6, 7, ♭9, 9, 11, ♭13
VIII	MODE 8	△, ⁻△, △♭5, ♭9, ♯9, ♯11, 13

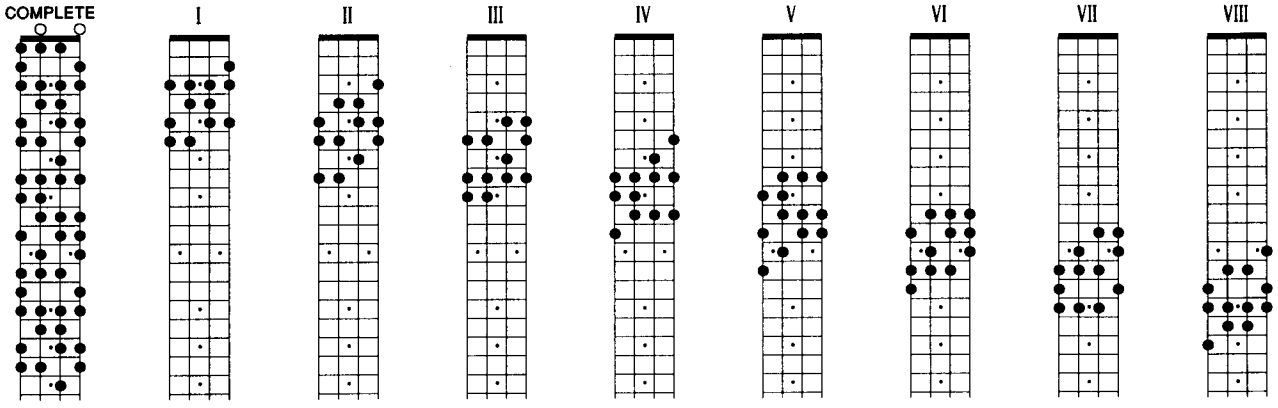
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	BEBOP LOCRIAN ♮2	1		2	♭3		4	♭5		♭6		♭7	7												
II	MODE 2			1	♭2		♭3	3		♯4		♯5	6	♭7											
III	MODE 3				1		2	♭3		4		5	♭6	6		7									
IV	MODE 4						1	♭2		♭3		4	♭5	5		6	♭7								
V	MODE 5							1		2		3	4	♭5		♭6	6		7						
VI	MODE 6									1		2	♭3	3		♯4	5		6	♭7					
VII	MODE 7											1	♭2	2		3	4		5	♭6		♭7			
VIII	MODE 8												1	♭2		♭3	3		♯4	5		6		7	

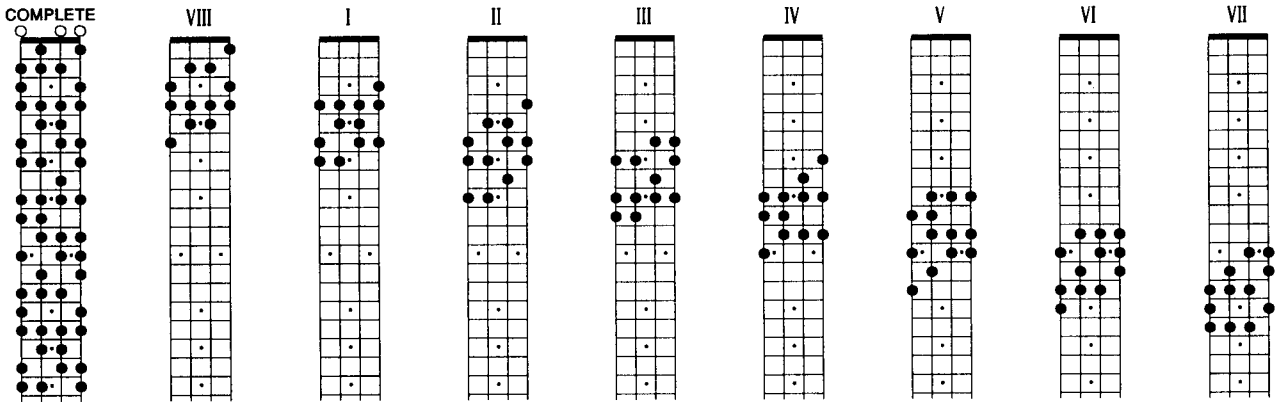
F♯ / G♭ BEBOP LOCRIAN ♮2



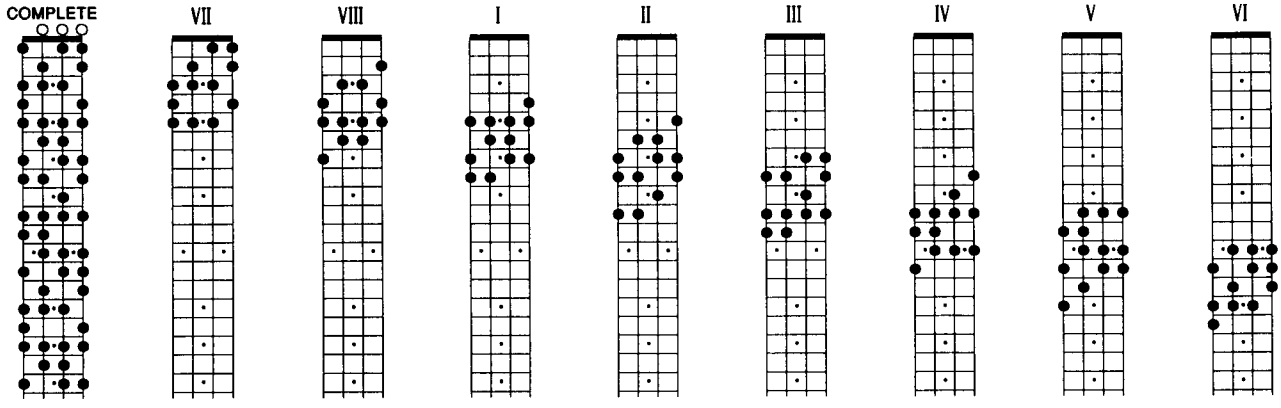
G BEBOP LOCRIAN ♮2



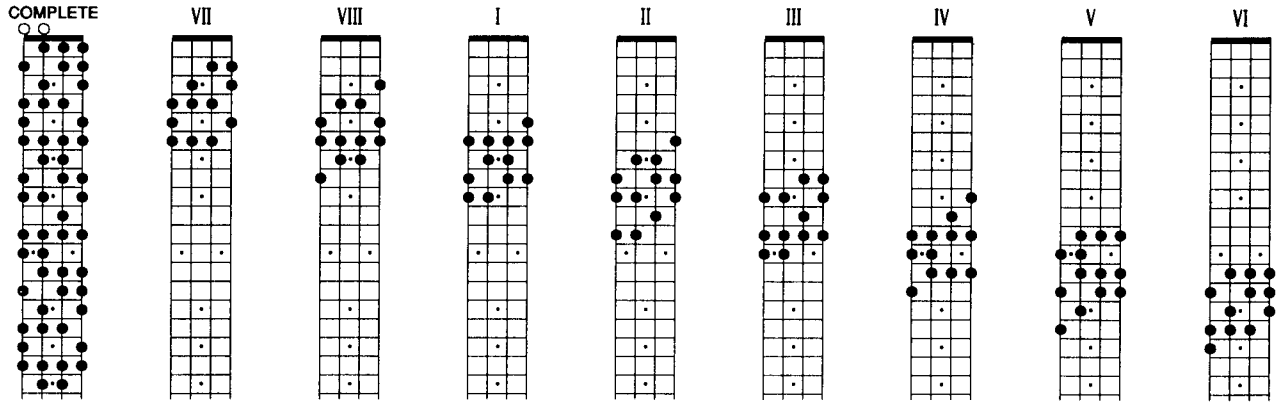
A♭ BEBOP LOCRIAN ♮2



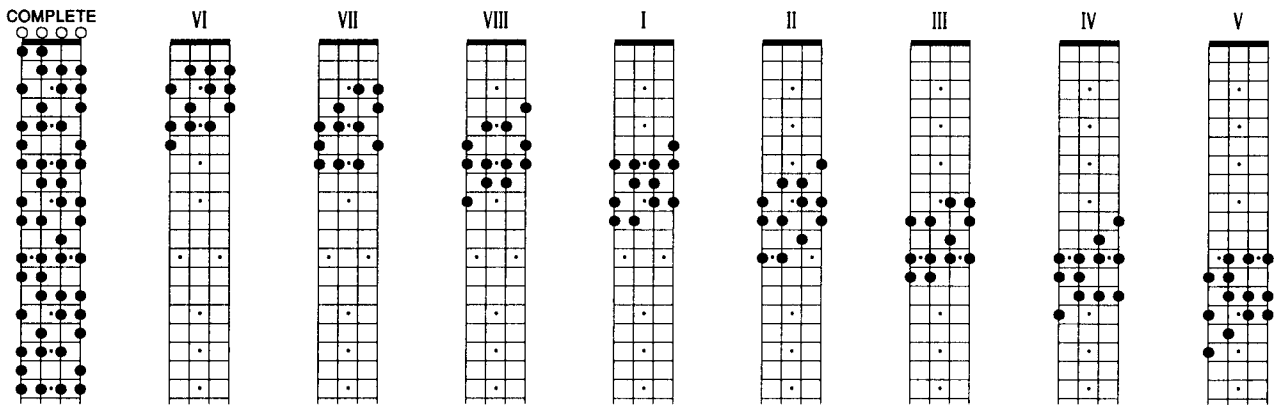
A BEBOP LOCRIAN ♮2



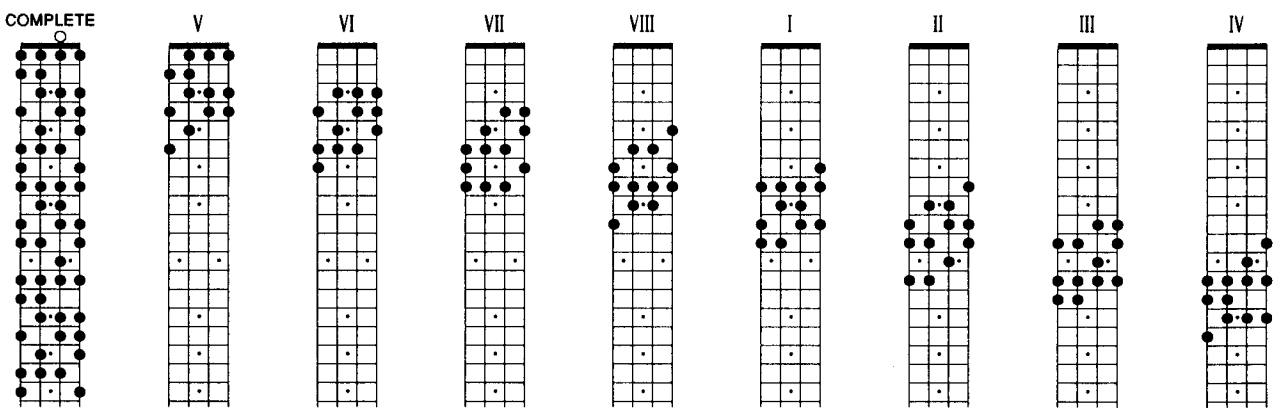
B♭ BEBOP LOCRIAN ♮2



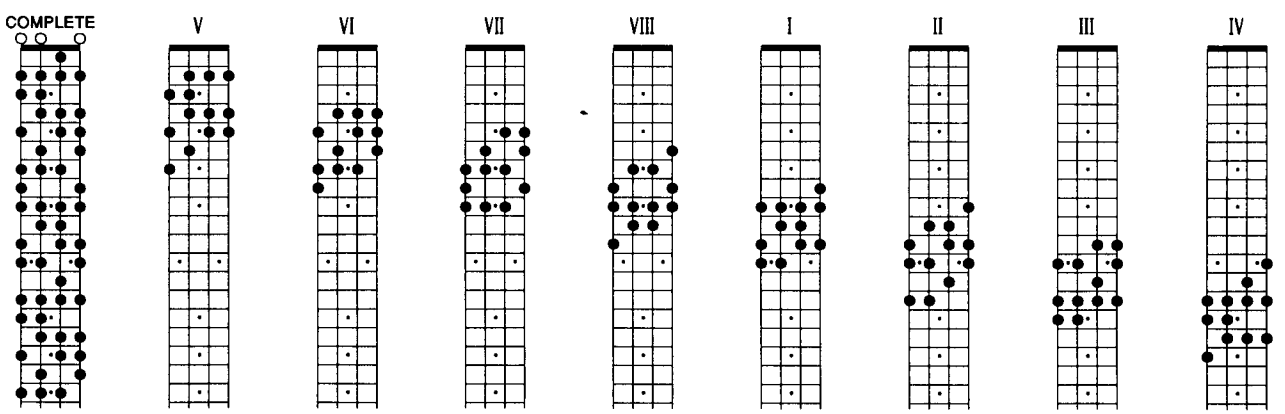
B / C♭ BEBOP LOCRIAN ♮2



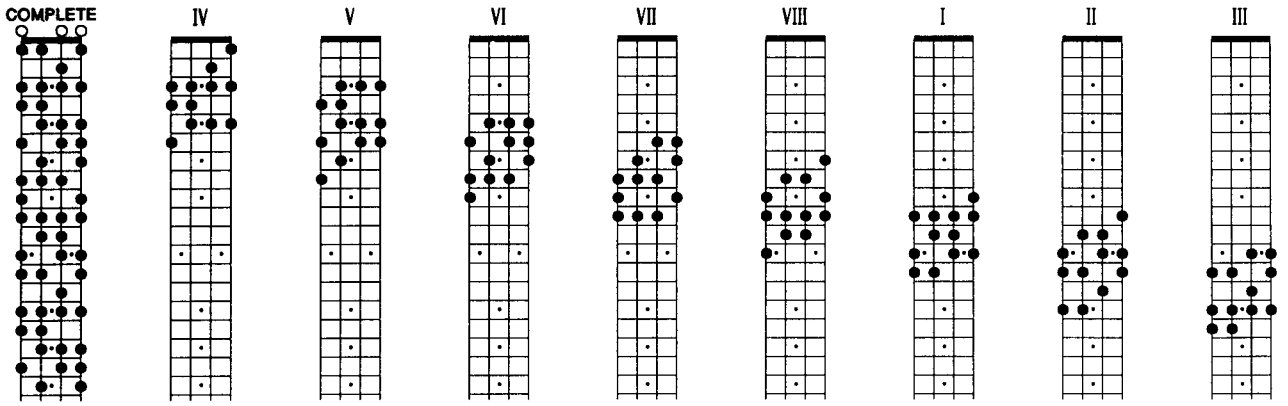
C BEBOP LOCRIAN ♮2



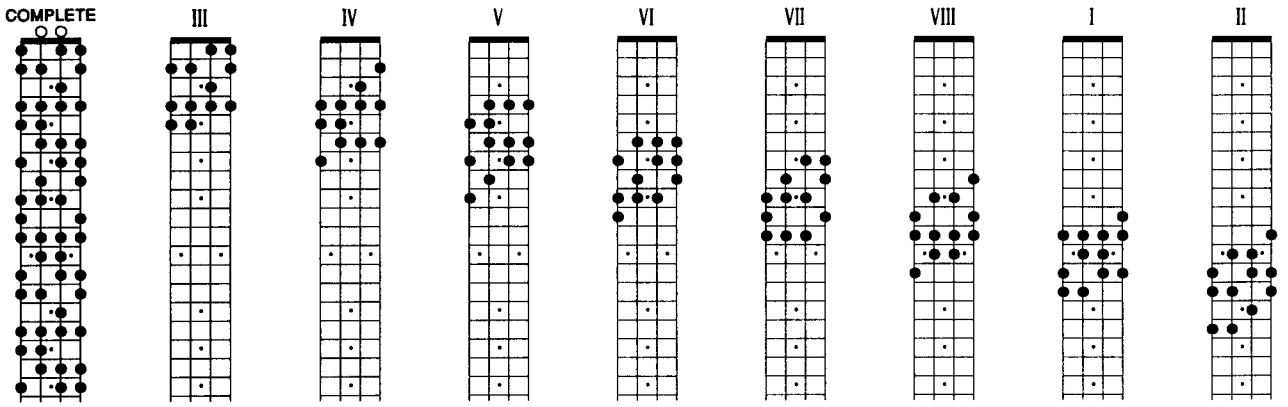
C♯ / D♭ BEBOP LOCRIAN ♮2



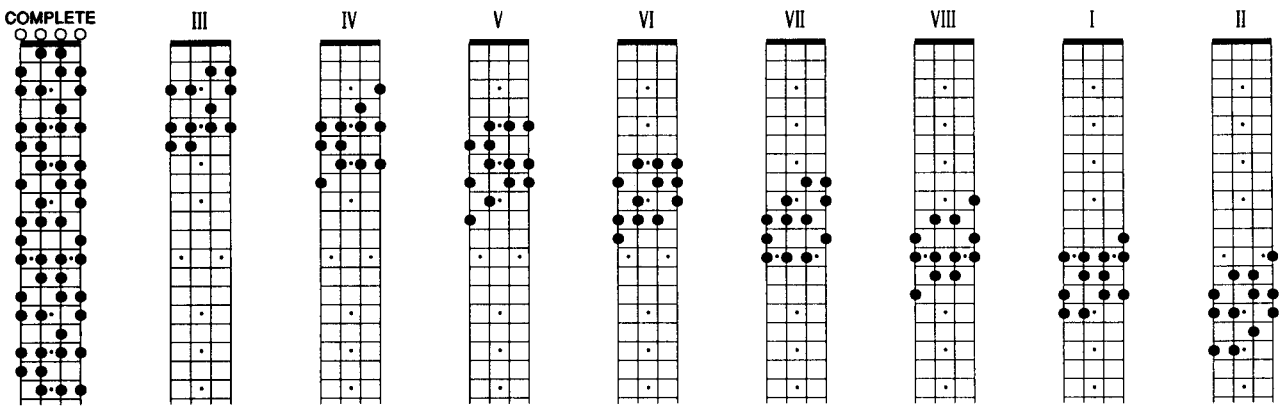
D BEBOP LOCRIAN ♮2



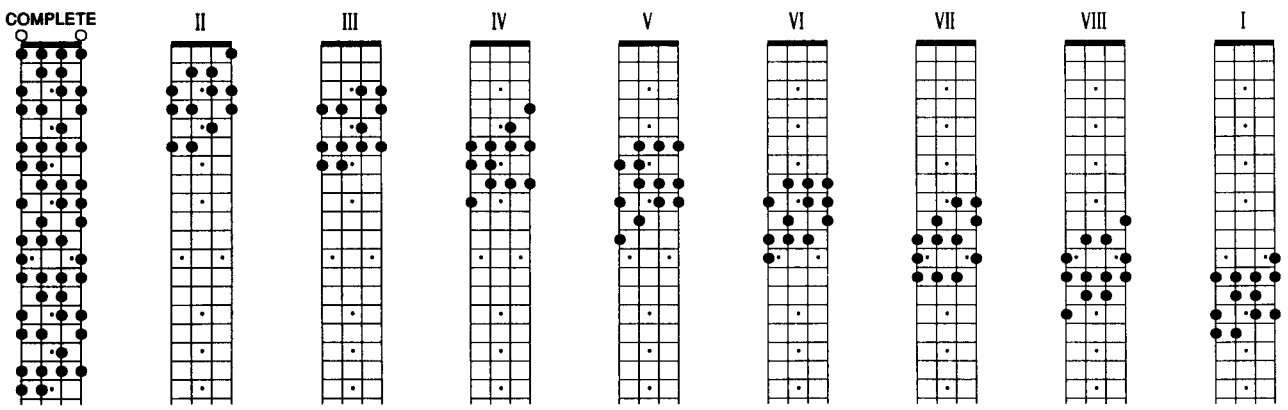
E♭ BEBOP LOCRIAN ♮2



E BEBOP LOCRIAN ♮2



F BEBOP LOCRIAN ♮2



BEBOP DOMINANT

QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

I	II	III	IV	V	VI	VII	VII
C	B♭	A♭	G	F	E♭	D	C♯/D♭
C♯/D♭	B/C♭	A	A♭	F♯/G♭	E	E♭	D
D	C	B♭	A	G	F	E	E♭
E♭	C♯/D♭	B/C♭	B♭	A♭	F♯/G♭	F	E
E	D	C	B/C♭	A	G	F♯/G♭	F
F	E♭	C♯/D♭	C	B♭	A♭	G	F♯/G♭
F♯/G♭	E	D	C♯/D♭	B/C♭	A	A♭	G
G	F	E♭	D	C	B♭	A	A♭
A♭	F♯/G♭	E	E♭	C♯/D♭	B/C♭	B♭	A
A	G	F	E	D	C	B/C♭	B♭
B♭	A♭	F♯/G♭	F	E♭	C♯/D♭	C	B/C♭
B/C♭	A	G	F♯/G♭	E	D	C♯/D♭	C

FINGERING PATTERNS

I

II

III

IV

V

VI

VII

VIII

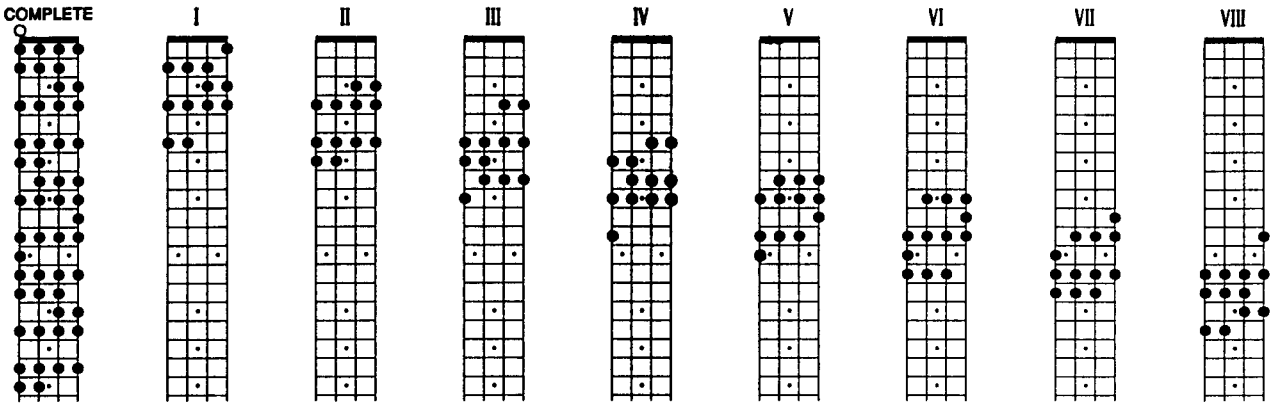
SCALE / MODE - CHORD CHART

I	BEBOP DOMINANT	△, 6, 7, sus2, sus, 9, 11, 13
II	BEBOP MINOR	⁻♭6, ⁻6, ⁻7, sus2, sus, 9, ♯9, ⁻11, ♭13, 13
III	BEBOP LOCRIAN ADD 5	○, ∅, ⁻♭6, ⁻7, ♭9, ♯9, ♯11, ♭13
IV	MODE 4	♭5, △♭5, 6, 7, 9, 11, ♯11, 13
V	MODE 5	⁻6, 6, ⁻7, 7, sus2, sus, 9, ♯9, 11, 13
VI	MODE 6	⁻6, ⁻7, sus2, sus, ♭9, 9, 11, ♭13
VII	MODE 7	△, △♭5, 6, sus2, ♭9, 9
VIII	MODE 8	∅, △°, ♭9, ♯9, ♭11, ♯11, ♭13

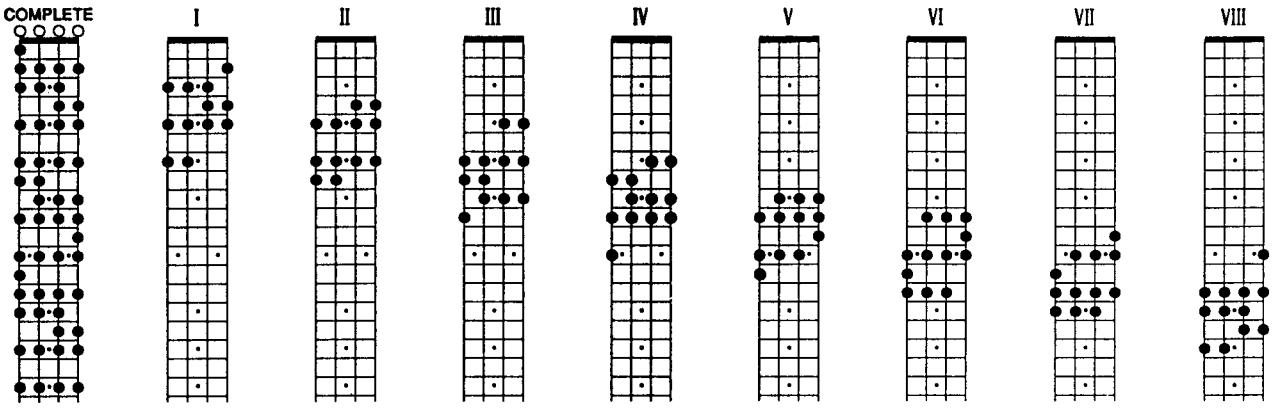
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	BEBOP DOMINANT	1		2		3	4		5		6	♭7	7												
II	BEBOP MINOR			1		2	♭3		4		5	♭6	6	♭7											
III	BEBOP LOC add 5					1	♭2		♭3		4	♭5	5	♭6		♭7									
IV	MODE 4						1		2		3	4	♭5	5		6		7							
V	MODE 5								1		2	♭3	3	4		5		6	♭7						
VI	MODE 6										1	♭2	2	♭3		4		5	♭6		♭7				
VII	MODE 7											1	♭2	2		3		#4	5		6		7		
VIII	MODE 8												1	♭2		♭3		4	♭5		♭6		♭7	7	

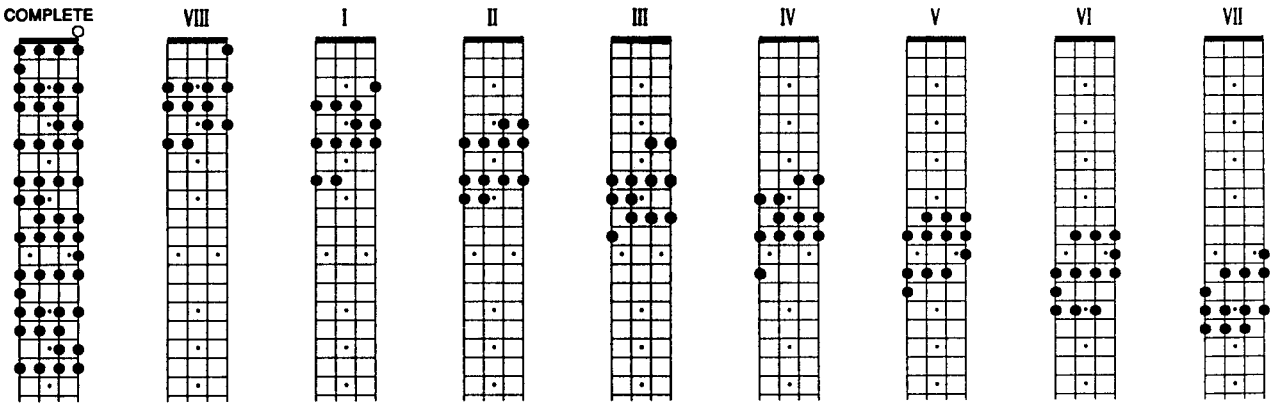
F♯ / G♭ BEBOP DOMINANT



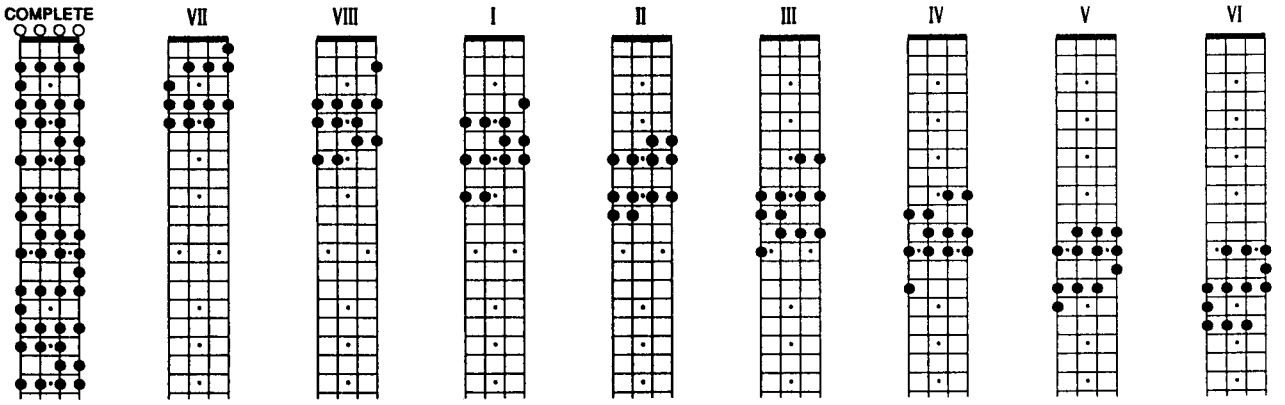
G BEBOP DOMINANT



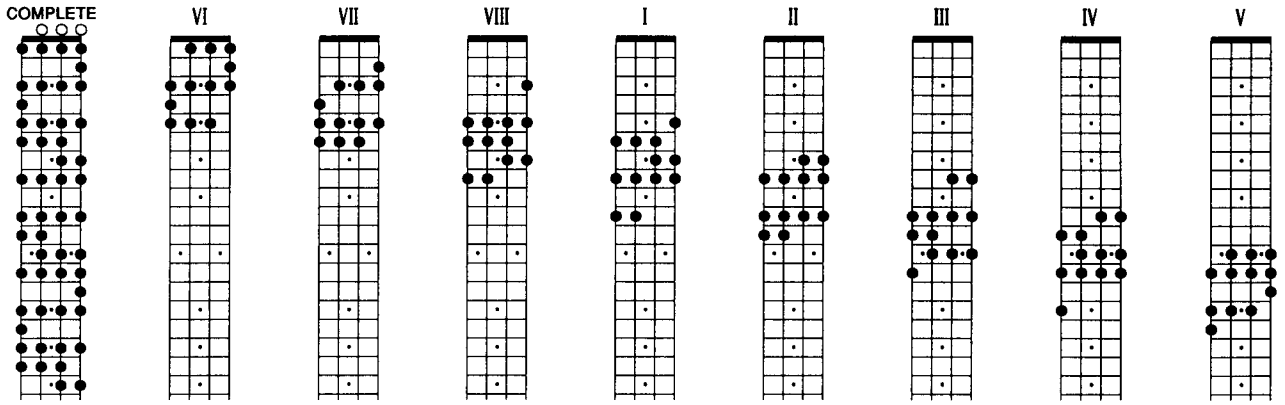
A♭ BEBOP DOMINANT



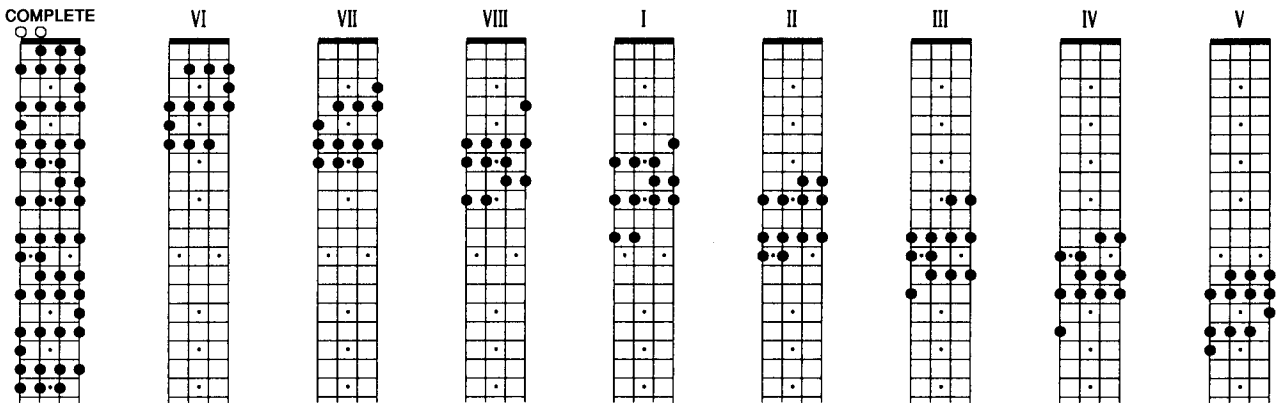
A BEBOP DOMINANT



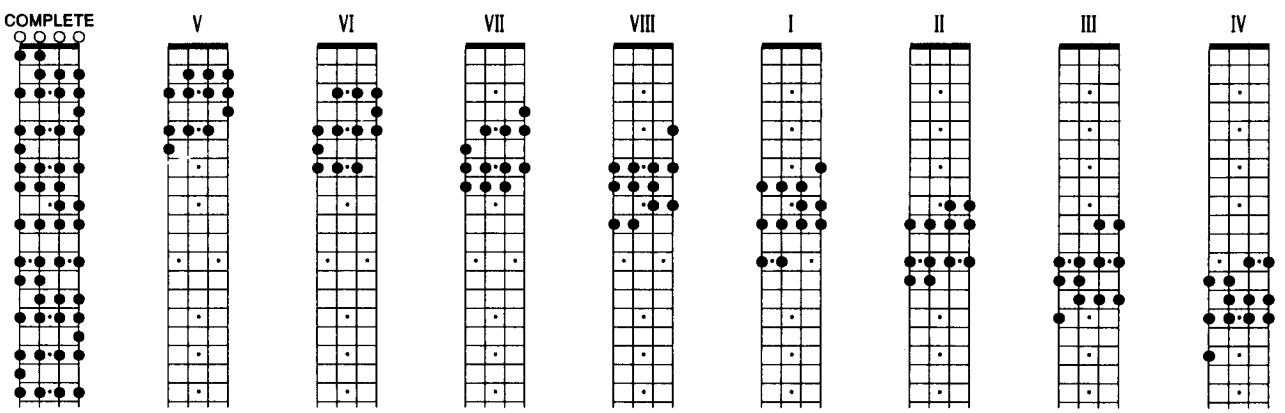
B♭ BEBOP DOMINANT



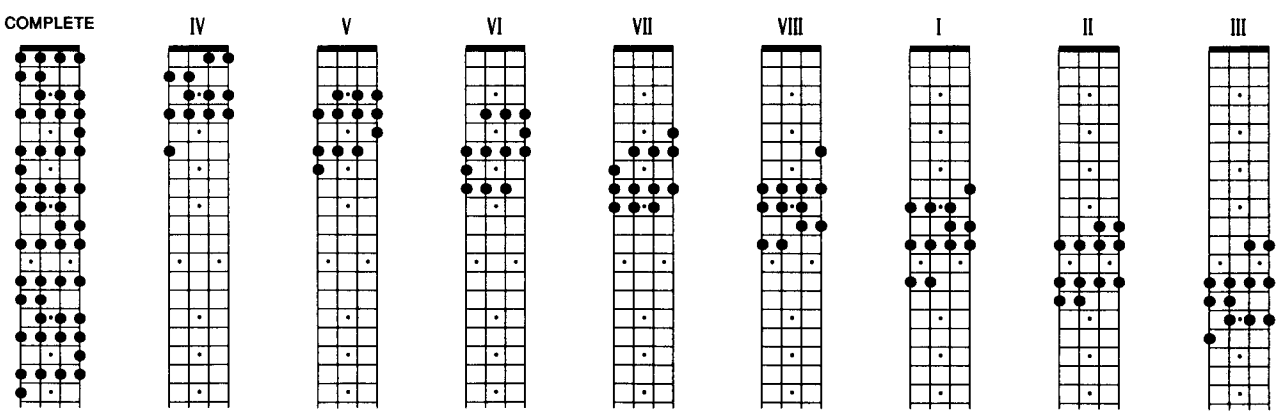
B / C♭ BEBOP DOMINANT



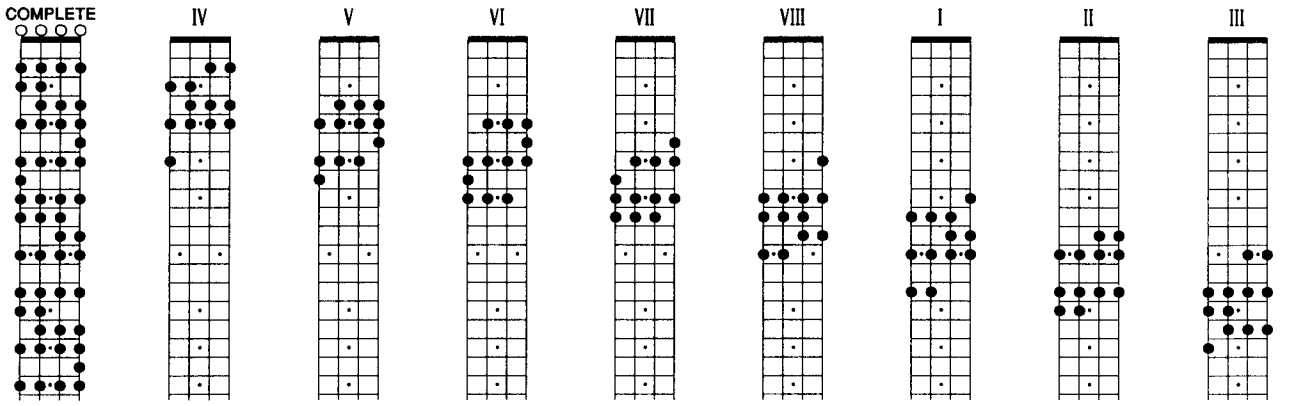
C BEBOP DOMINANT



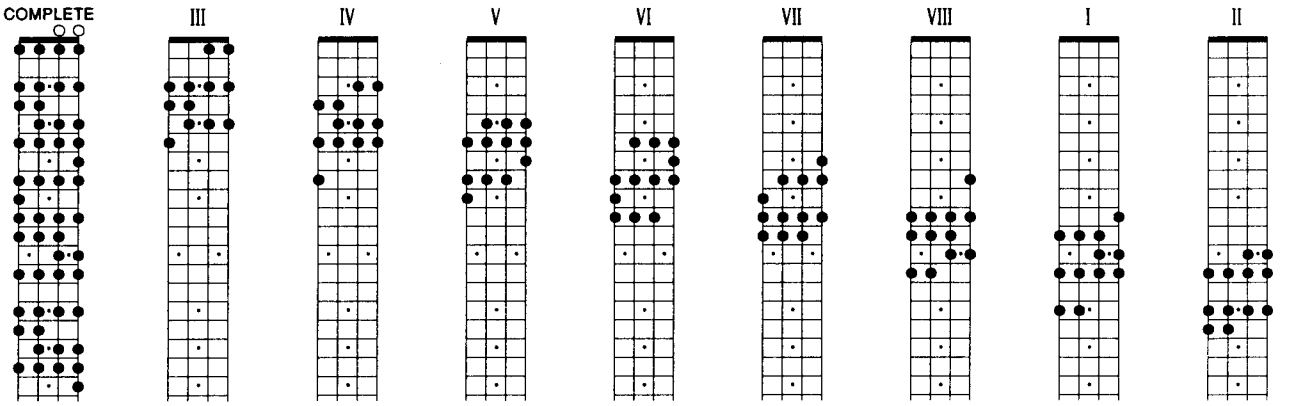
C♯ / D♭ BEBOP DOMINANT



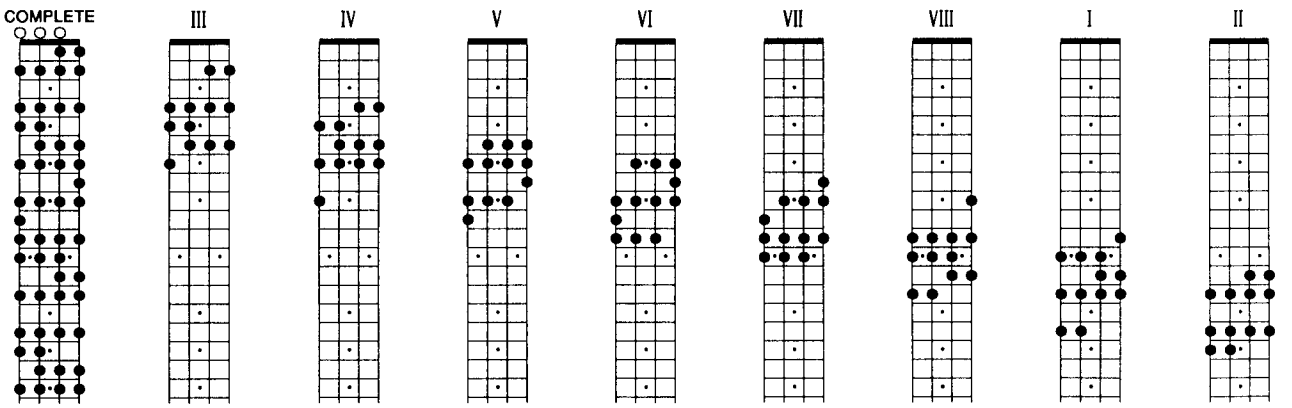
D BEBOP DOMINANT



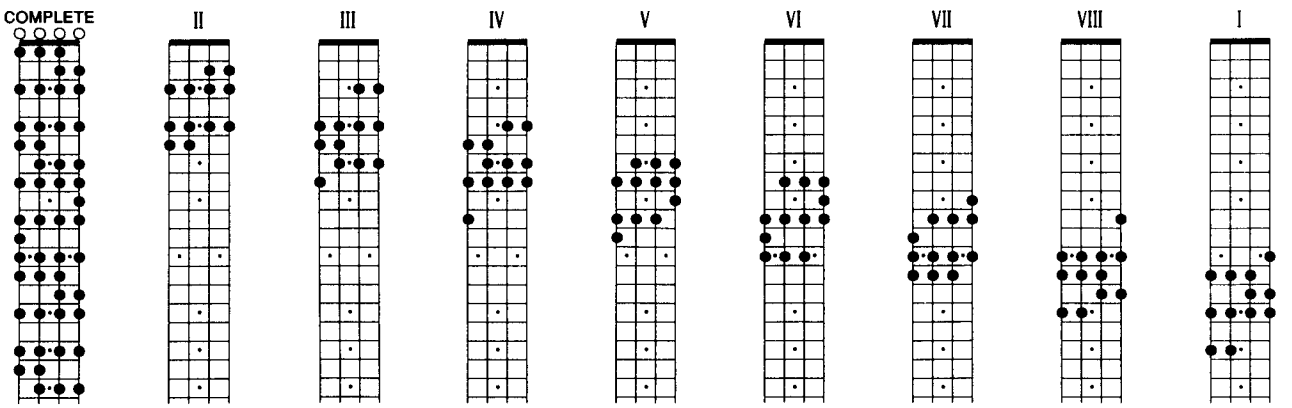
E♭ BEBOP DOMINANT



E BEBOP DOMINANT



F BEBOP DOMINANT



BEBOP DORIAN

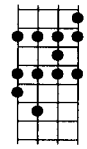
QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

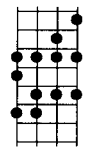
I	II	III	IV	V	VI	VII	VIII
C	B♭	A	G	F	E♭	D	C♯/D♭
C♯/D♭	B/C♭	B♭	A♭	F♯/G♭	E	E♭	D
D	C	B/C♭	A	G	F	E	E♭
E♭	C♯/D♭	C	B♭	A♭	F♯/G♭	F	E
E	D	C♯/D♭	B/C♭	A	G	F♯/G♭	F
F	E♭	D	C	B♭	A♭	G	F♯/G♭
F♯/G♭	E	E♭	C♯/D♭	B/C♭	A	A♭	G
G	F	E	D	C	B♭	A	A♭
A♭	F♯/G♭	F	E♭	C♯/D♭	B/C♭	B♭	A
A	G	F♯/G♭	E	D	C	B/C♭	B♭
B♭	A♭	G	F	E♭	C♯/D♭	C	B/C♭
B/C♭	A	A♭	F♯/G♭	E	D	C♯/D♭	C

FINGERING PATTERNS

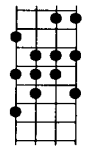
I



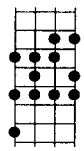
II



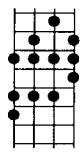
III



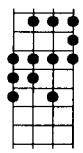
IV



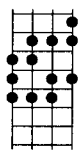
V



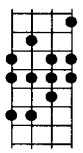
VI



VII



VIII



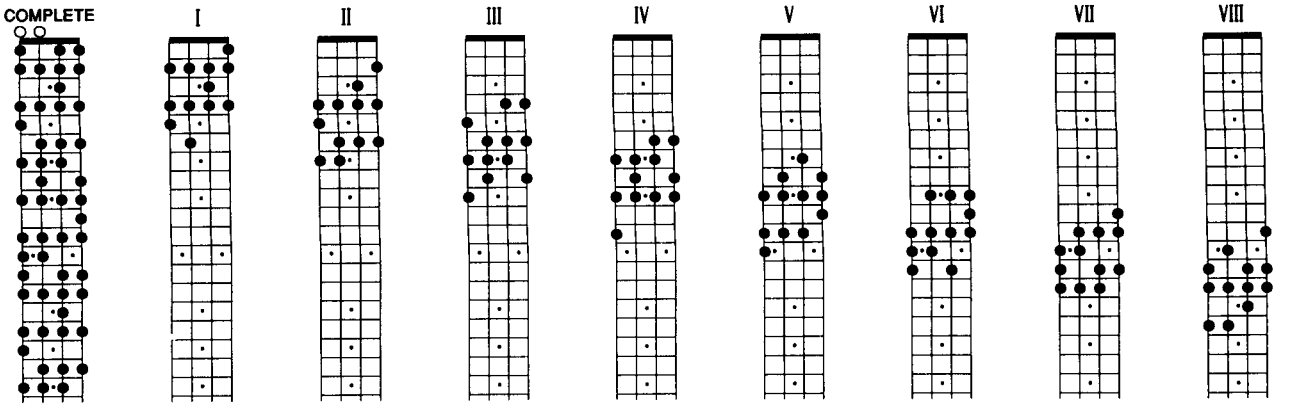
SCALE / MODE - CHORD CHART

I	BEBOP DORIAN	⁻6, ⁻7, ⁻△, 9, ♯9, 11, 13
II	MODE 2	⁻♭6, ⁻6, ⁻7, ♭9, ♯9, 11, ♭13, 13
III	MODE 3	△, ♭6, 9, ♯11, ♭13, 13
IV	MODE 4	6, 7, 7♭5, 9, 11, ♯11, 13
V	MODE 5	⁻♭6, ♭6, ⁻7, 9, ♯9, 11, ♭13
VI	MODE 6	○, ∅, ♭9, 9, ♯9, 11, ♯11, ♭13
VII	MODE 7	△, 6, ♭9, 9, 11, 13
VIII	MODE 8	○, ∅, ♭9, ♯9, ♯11, ♭13

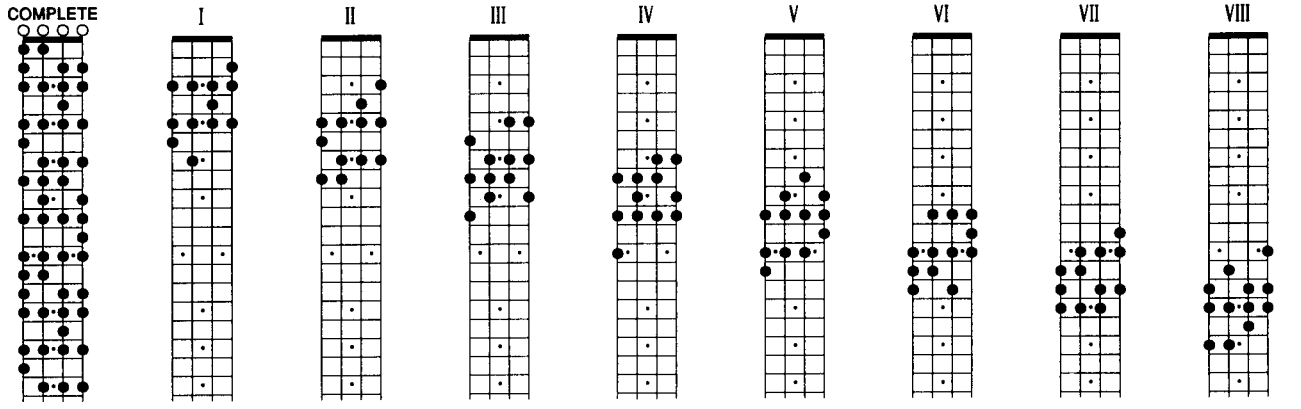
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	BEBOP DORIAN	1		2	♭3		4		5		6	♭7	7												
II	MODE 2			1	♭2		♭3		4		5	♭6	6	♭7											
III	MODE 3				1		2		3		♯4	5	♭6	6		7									
IV	MODE 4						1		2		3	4	♭5	5		6	♭7								
V	MODE 5								1		2	♭3	3	4		5	♭6		♭7						
VI	MODE 6										1	♭2	2	♭3		4	♭5		♭6		♭7				
VII	MODE 7											1	♭2	2		3	4		5		6		7		
VIII	MODE 8												1	♭2		♭3	3		♯4		♯5		♯6	7	

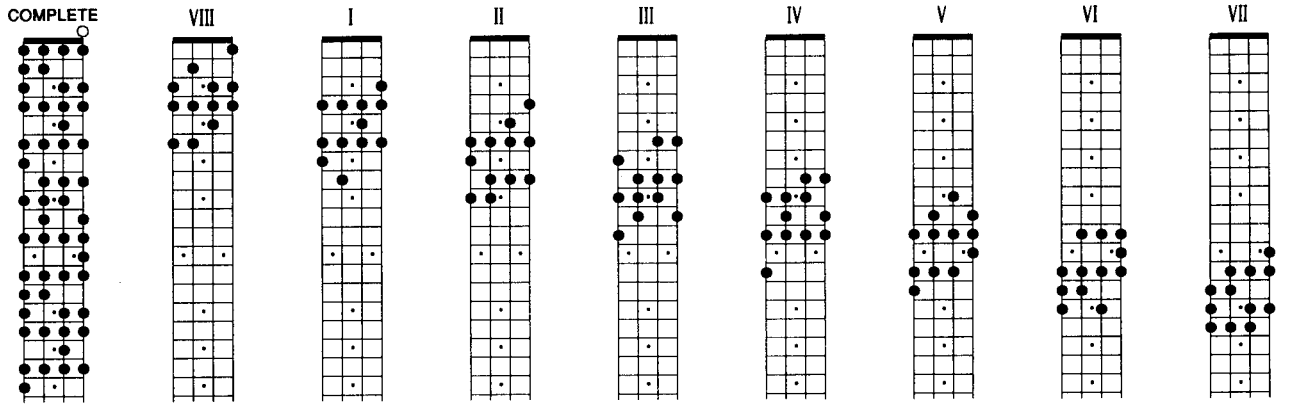
F♯ / G♭ BEBOP DORIAN



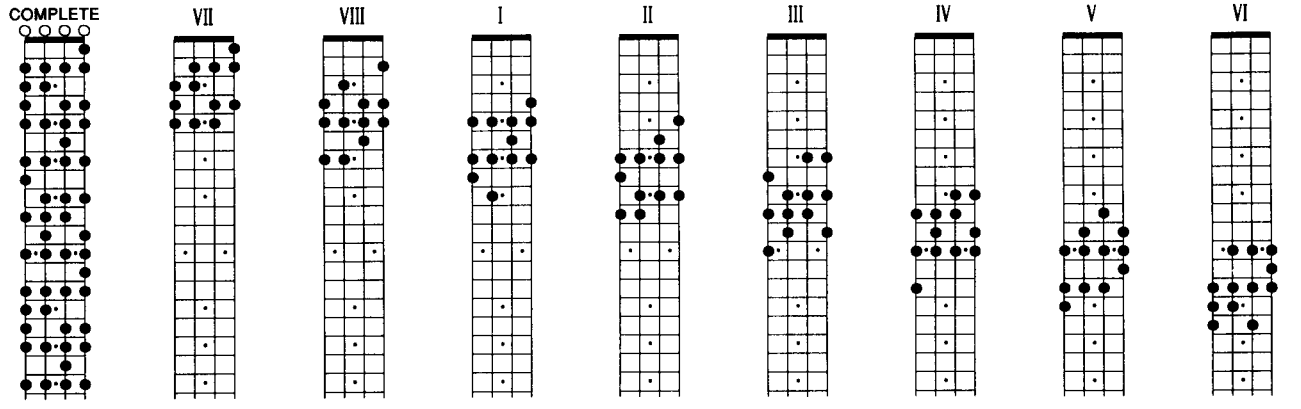
G BEBOP DORIAN



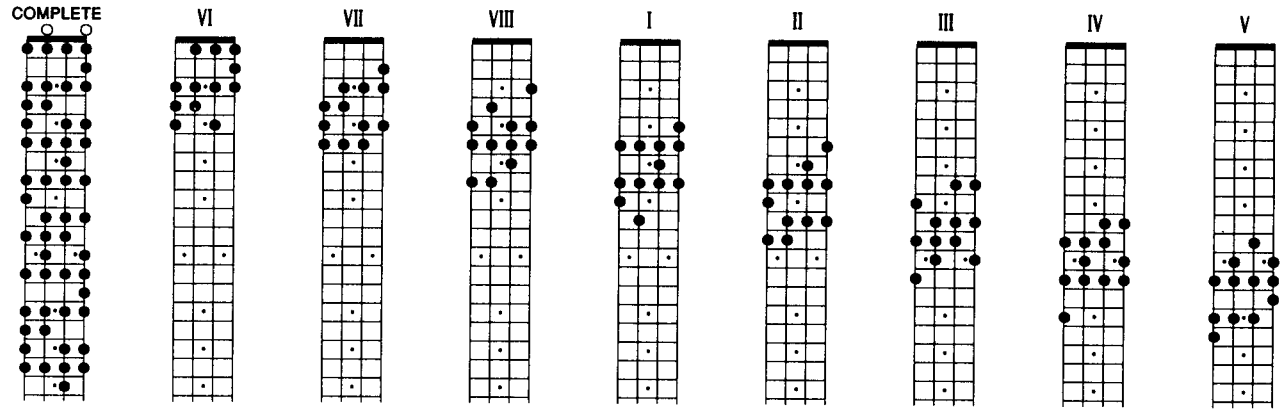
A♭ BEBOP DORIAN



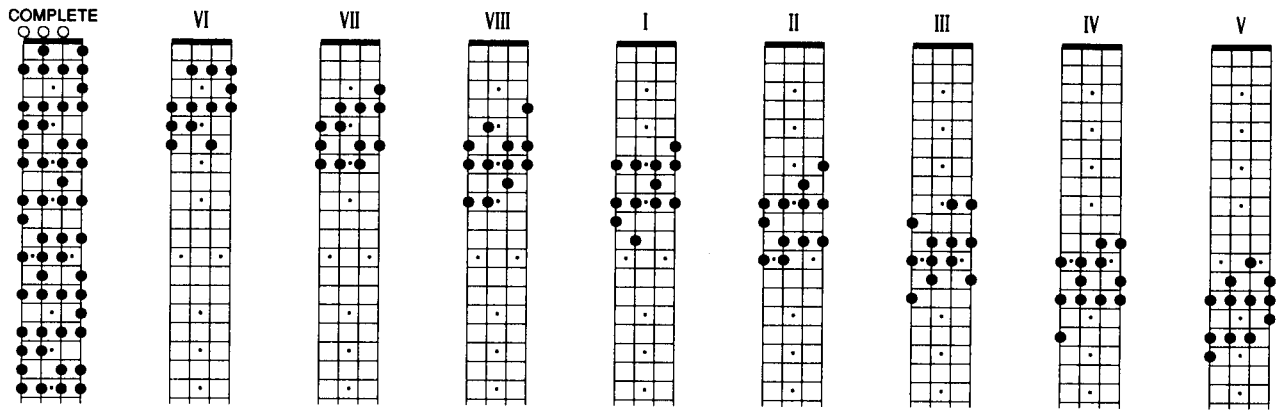
A BEBOP DORIAN



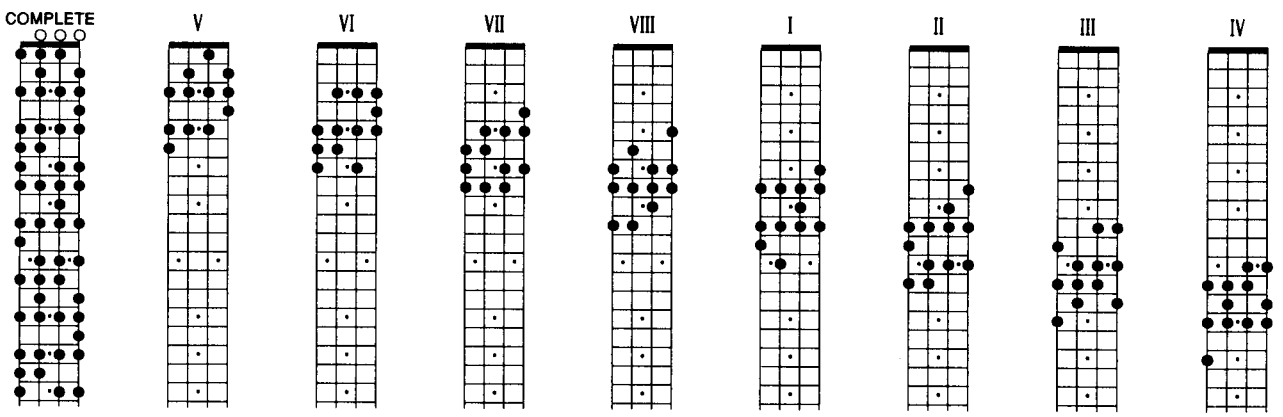
B♭ BEBOP DORIAN



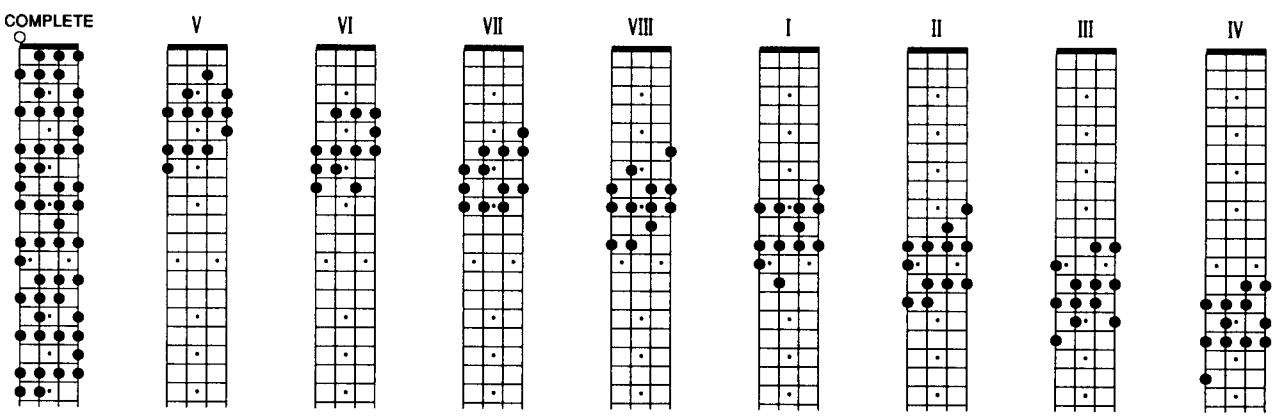
B / C♭ BEBOP DORIAN



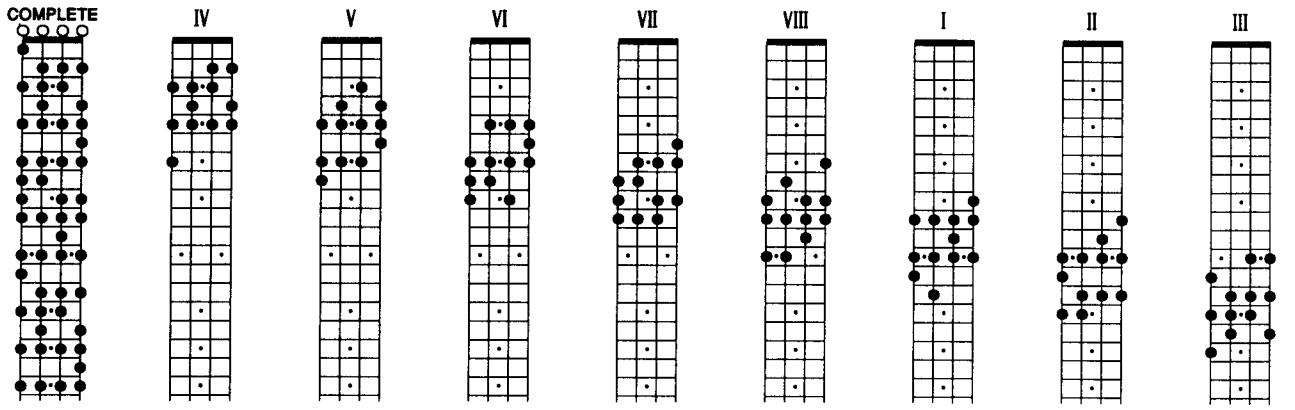
C BEBOP DORIAN



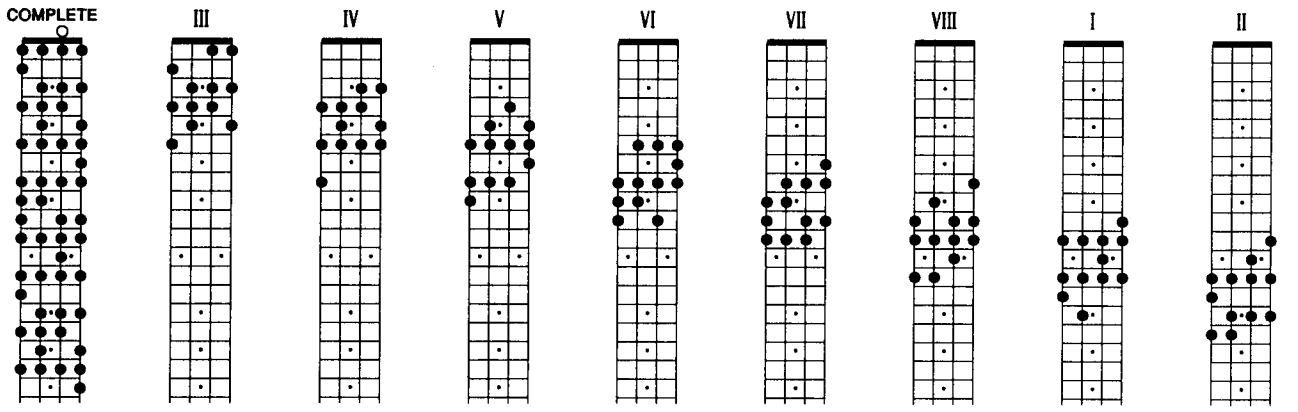
C♯ / D♭ BEBOP DORIAN



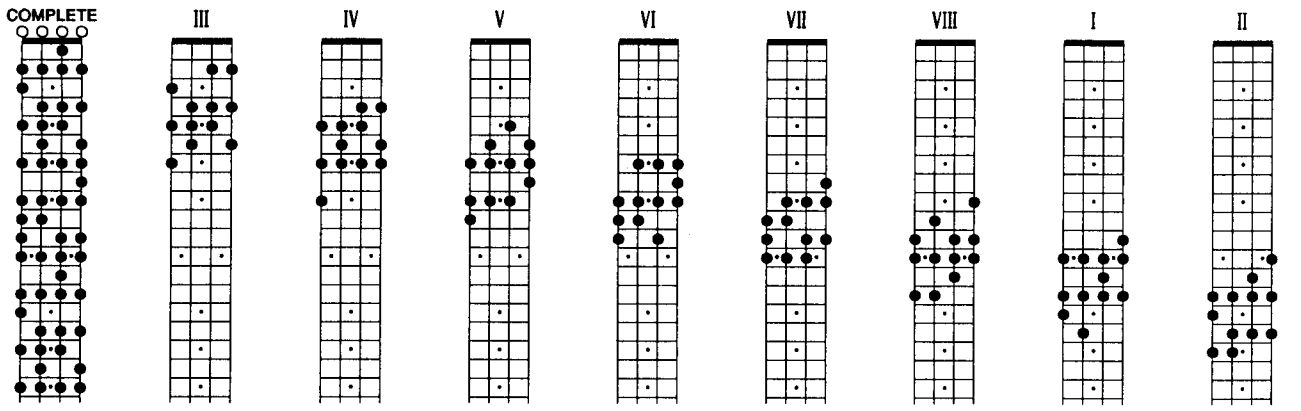
D BEBOP DORIAN



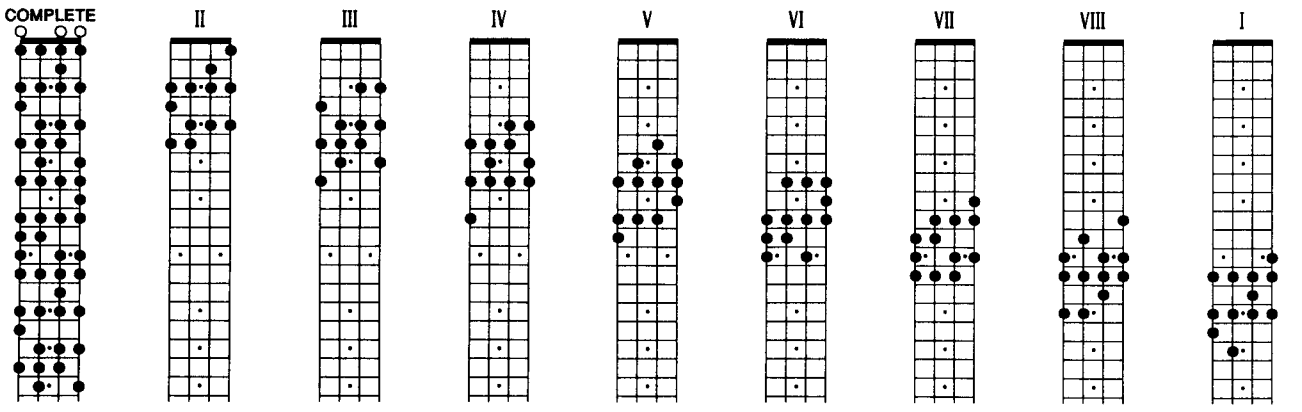
E♭ BEBOP DORIAN



E BEBOP DORIAN



F BEBOP DORIAN



BEBOP MAJOR

QUICK MODE GENERATOR CHART

KEYBOARD PATTERNS

I	II	III	IV	V	VI	VII	VIII
C	B♭	A♭	G	F	E	E♭	C♯/D♭
C♯/D♭	B/C♭	A	A♭	F♯/G♭	F	E	D
D	C	B♭	A	G	F♯/G♭	F	E♭
E♭	C♯/D♭	B/C♭	B♭	A♭	G	F♯/G♭	E
E	D	C	B/C♭	A	A♭	G	F
F	E♭	C♯/D♭	C	B♭	A	A♭	F♯/G♭
F♯/G♭	E	D	C♯/D♭	B/C♭	B♭	A	G
G	F	E♭	D	C	B/C♭	B♭	A♭
A♭	F♯/G♭	E	E♭	C♯/D♭	C	B/C♭	A
A	G	F	E	D	C♯/D♭	C	B♭
B♭	A♭	F♯/G♭	F	E♭	D	C♯/D♭	B/C♭
B/C♭	A	G	F♯/G♭	E	E♭	D	C

FINGERING PATTERNS

I

II

III

IV

V

VI

VII

VIII

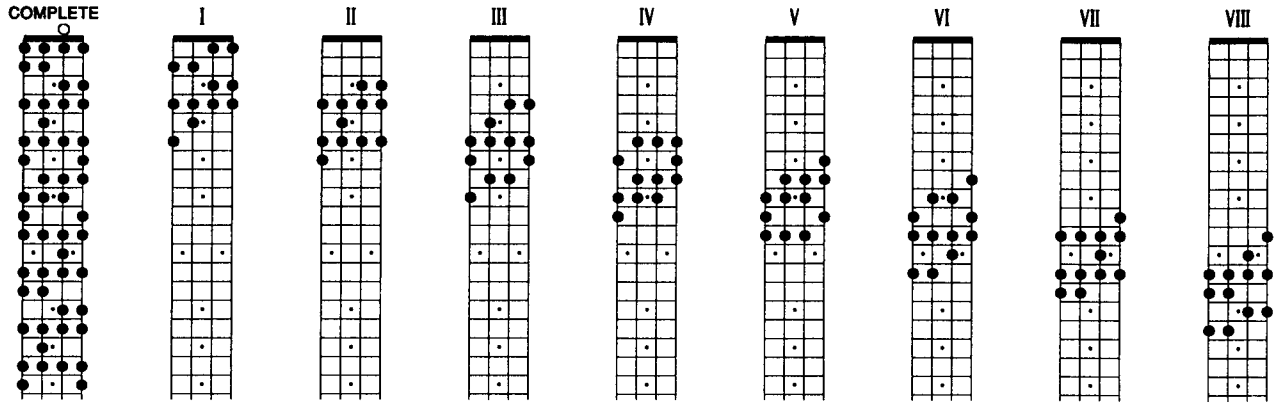
SCALE / MODE - CHORD CHART

I	BEBOP MAJOR	△, △⁺, 6, ⁻6, 9, 11, ♭13, 13
II	MODE 2	∅, ○, ⁻6, ⁻7, ⁻9, ⁻11, ⁻13
III	MODE 3	⁻♭6, ⁻6, ⁻7, 7, ♭9, ♯9, 11, ♭13
IV	MODE 4	△, 6, ⁻7, 9, ♯9, ♯11, 13
V	MODE 5	6, 7, ♭9, 9, 11, 13
VI	MODE 6	°7, ○, △⁺, △♭⁷, ♭9, ♯9, ♯11, ♭13, 13
VII	MODE 7	∅, ⁻♭6, ⁻7, ⁻△, 9, ⁻9, 11, ♭13
VIII	MODE 8	∅, ♭9, ♯9, ♯11, ♭13

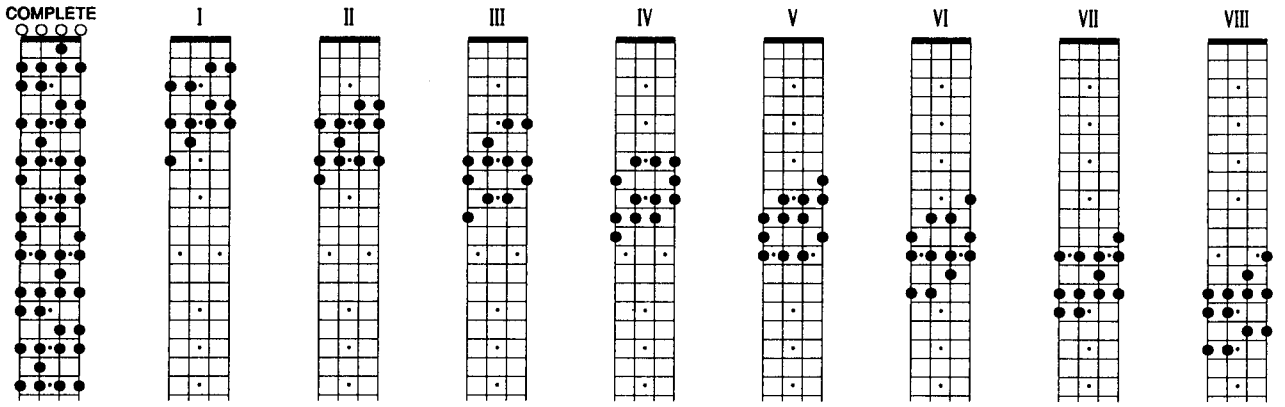
NUMERIC SCALE / MODE CHART

		1		2		3	4		5		6		7	1		2		3	4		5		6		7
I	BEBOP MAJOR	1		2		3	4		5	♭6	6		7												
II	MODE 2			1		2	♭3		4	♭5	5		6	♭7											
III	MODE 3					1	♭2		♭3	3	4		5	♭6		♭7									
IV	MODE 4						1		2	♭3	3		♯4	5		6		7							
V	MODE 5								1	♭2	2		3	4		5		6	♭7						
VI	MODE 6									1	♭2		♭3	3		♯4		♯5	6		7				
VII	MODE 7										1		2	♭3		4		5	♭6		♭7	7			
VIII	MODE 8												1	♭2		♭3		4	♭5		♭6	6	♭7		

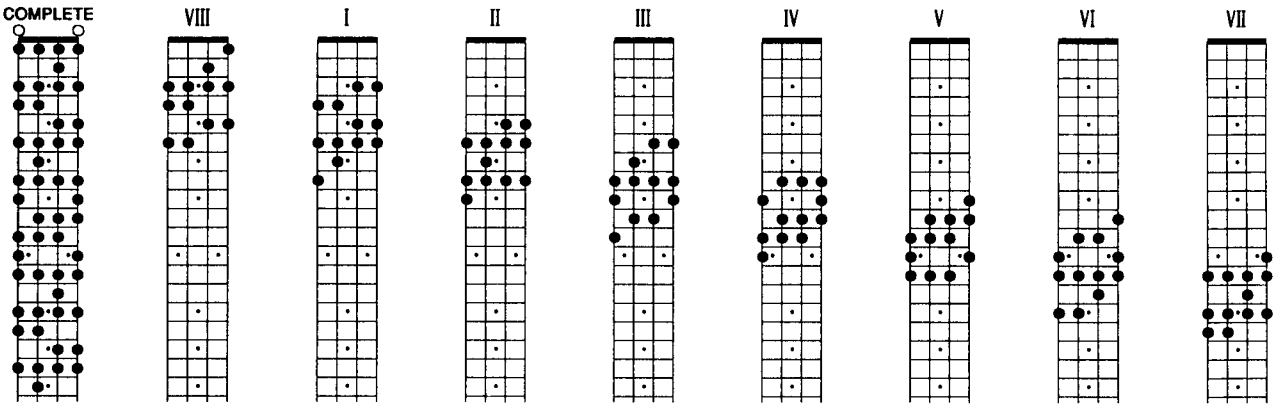
F♯ / G♭ BEBOP MAJOR



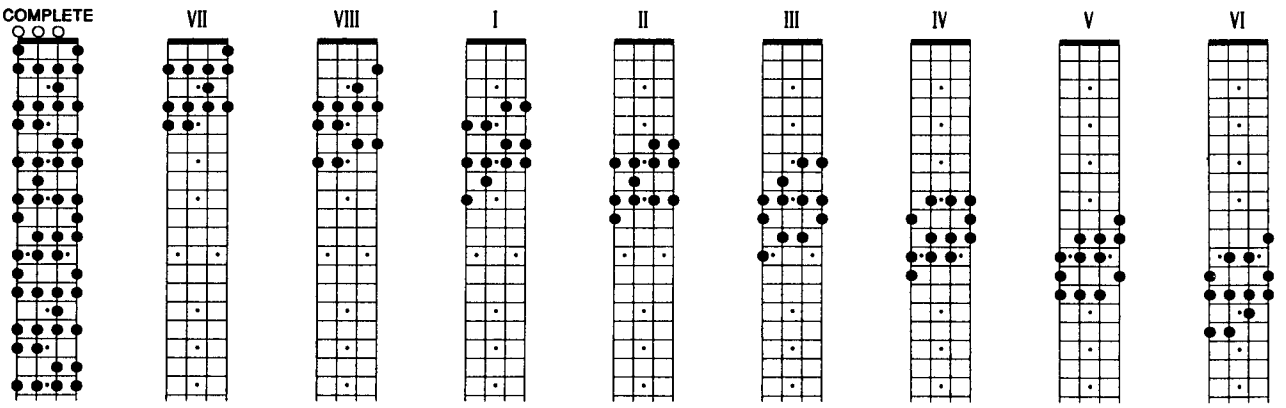
G BEBOP MAJOR



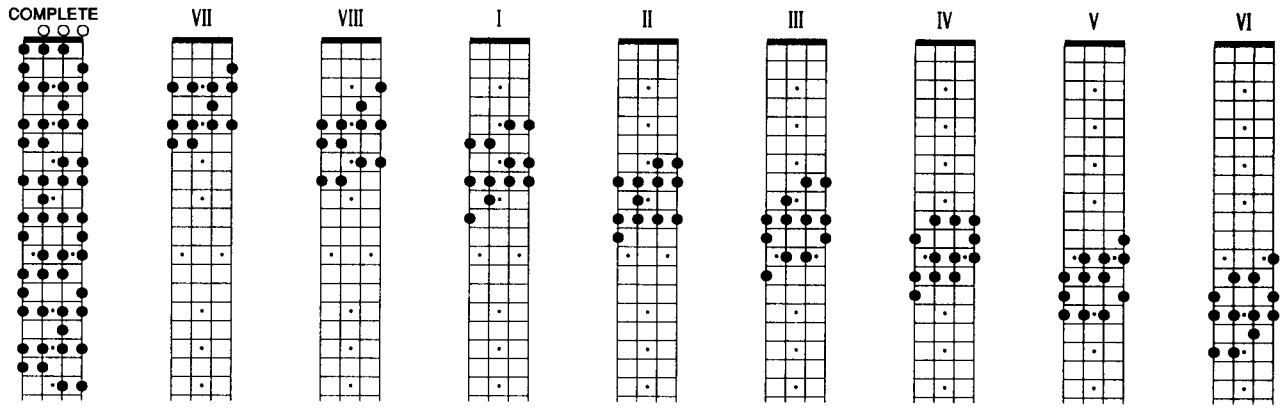
A♭ BEBOP MAJOR



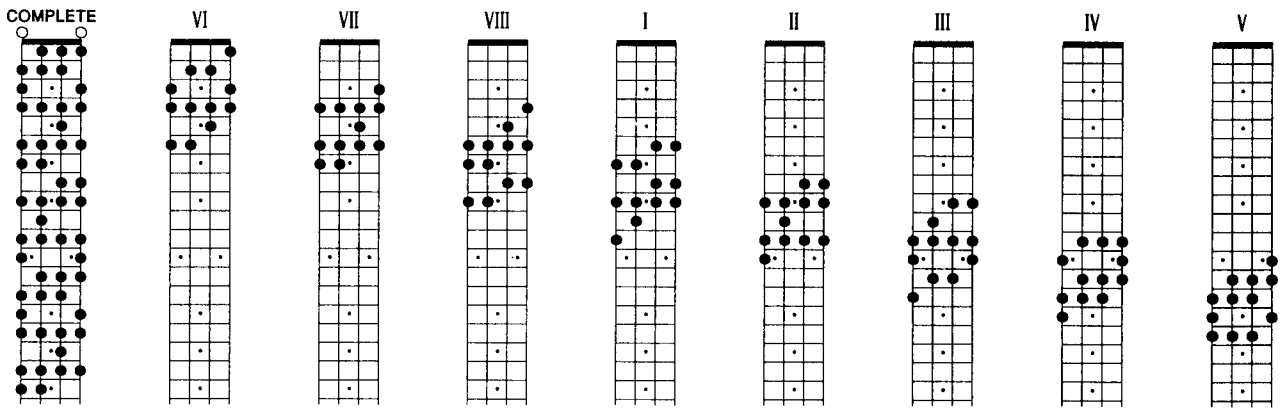
A BEBOP MAJOR



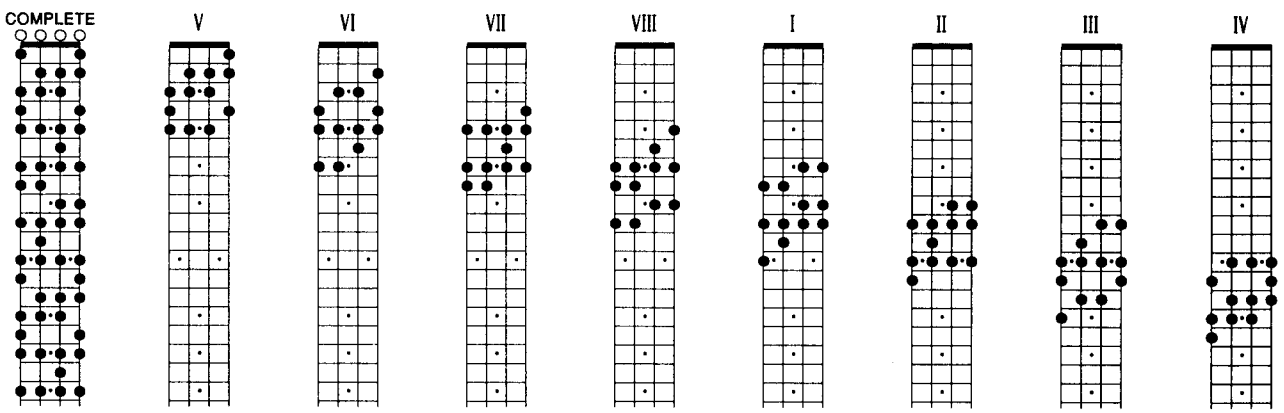
B♭ BEBOP MAJOR



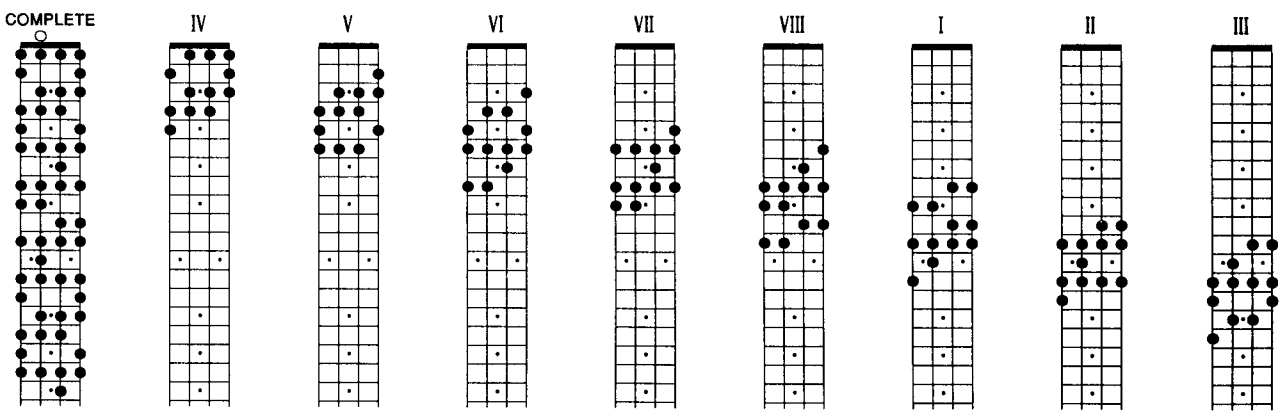
B / C♭ BEBOP MAJOR



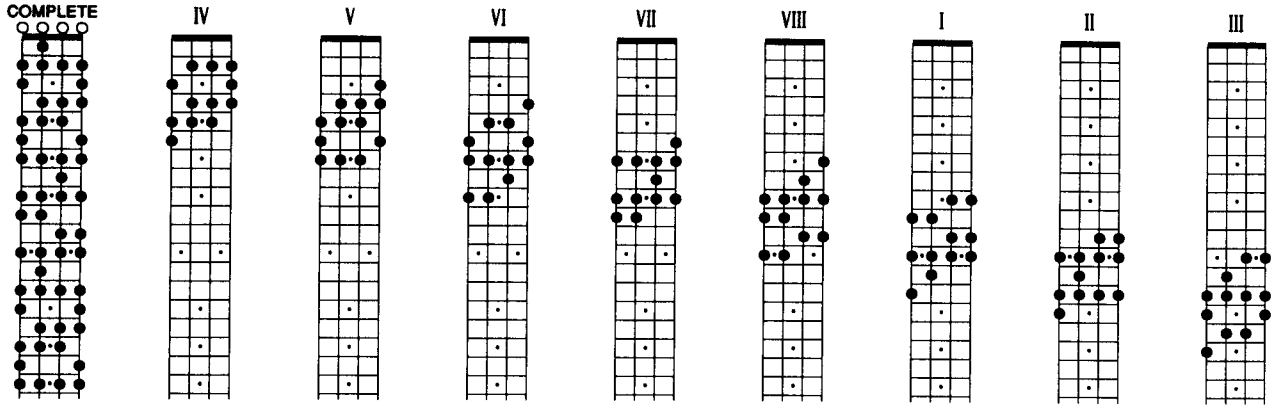
C BEBOP MAJOR



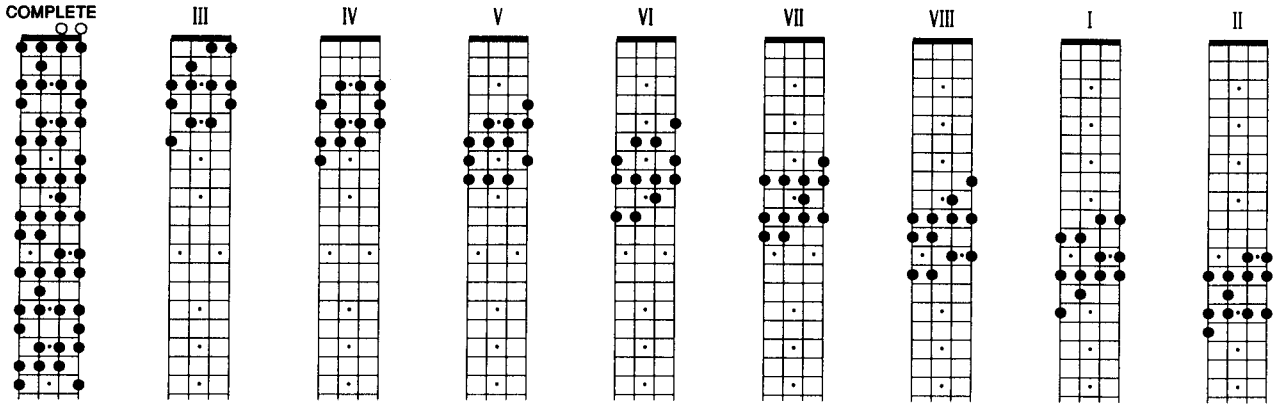
C♯ / D♭ BEBOP MAJOR



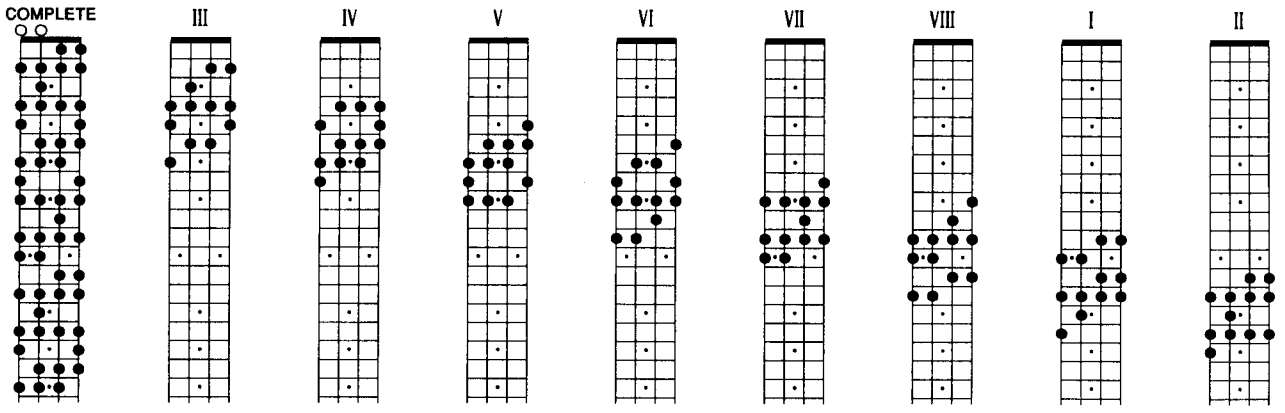
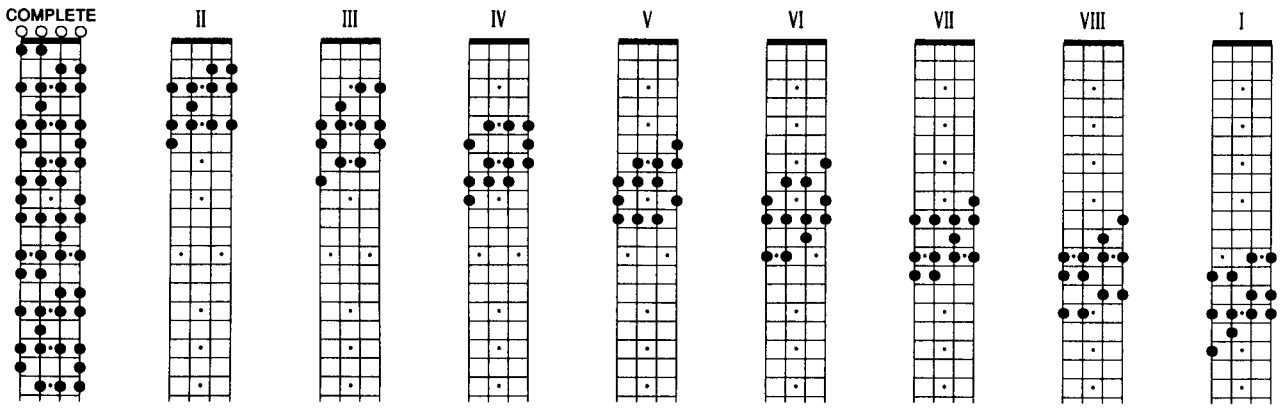
D BEBOP MAJOR



E♭ BEBOP MAJOR



E BEBOP MAJOR



F BEBOP MAJOR